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Upper cover item: number: 68 (King Arthur)

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1

1. ABC - ANNO, Mitsumasa & Masaichiro ANNO (illustrators). Anno's Magical ABC, an anamorphic alphabet. New York; Philomel Books. 1981. £88

Slim 4to.; publisher's pictorial boards, with integrated pocket to inner rear cover containing **original sheets of mirrored paper** in sealed cello, as issued; in repeat **dustwrapper**; an upside-down book with pictorial title-pages in colours and 2 introductory leaves printed reversibly to both front and rear, with a section of instructions to the centre, with a total of 52 fine coloured plates forming 2 distinct alphabets (one in upper case, the other in lower case) each designed in swirling and distorted anamorphic style, one featuring magic symbols and the other animals, with 26 flower drawings alongside; a fine, uninscribed copy in a very nearly fine price-clipped dustwrapper, with the smallest signs of external handling; internally **unused**.

First U.S. edition; published the previous year in Kobe, Japan. A magic book by world-famous artist Mitsumasa Anno and his son Masaichiro in which the illustrations may only been viewed in correct proportion in a curved mirror which can be simply fabricated by forming the sheets of mirrored paper supplied at the rear into a tubular shape.

SIGNED MODERN CLASSIC

2. ALMOND, David (author). Skellig. London; Hodder Signature, a division of Hodder Headline plc. 1999. £248

8vo. Publisher's dark blue linson boards lettered in silver to spine, in pictorial **dustwrapper**; pp. [vi] + 170; externally fine, internally near fine with a short (36mm) upper forecorner crease to lower free endpaper, in a very nearly fine dustwrapper with tiny rubbing to bottom forecorner tip of upper panel and a short and unobtrusive horizontal wrinkle (6mm) to the same, probably a fault in production.

First hardback edition, first printing, with complete publisher's code; published in paperback the previous year. This copy **inscribed and signed**, in ink, to the title-page by the author, "to Lesley, Great to meet you in Cambridge! David Almond".

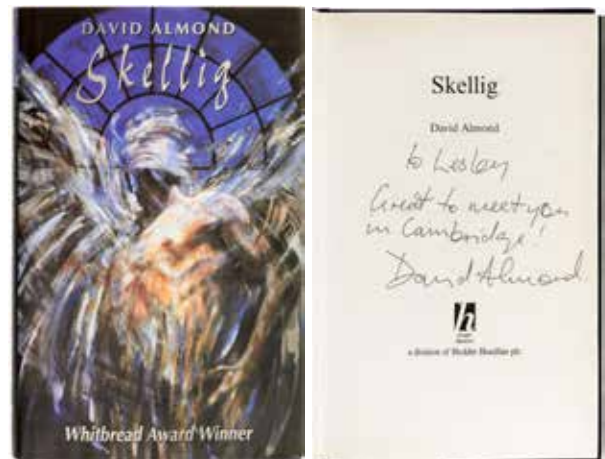
A modern classic and a strange and hypnotic modern fable which coalesces reality and fantasy in the mind of a child. Michael, whose parents are preoccupied with a recent house move and the serious health condition of his baby sister, ventures down into their crumbling garage where he discovers a peculiar figure, part spirit part human, beneath the spiders' webs and dead flies.

3. APPLETON, Honor C. (illustrator). Helen WILLIAMS (author). The Blue Baby and other whimsical stories. London; George G. Harrap & Co. Ltd. 1931. £78

8vo.; publisher's buff paper-covered boards with full-size onlaid pictorial label to upper cover, pictorial endpapers; pp. [iv], 5-55 + [i]; with pictorial title-page, line drawings throughout, and 4 pretty full-page coloured plates; externally remarkably fresh, and fine, internally also very clean with only a couple of minor spots and internal marks,

slight and occasional evidence of page-turning to lower margins and fore-edges, and a school prize label dated 1933-4 (High School of Stirling Needlework Prize) to front free endpaper; **scarce**.

First edition. A collection of four short stories for the young: The Blue Baby; Cruel Carlo; Flighty Fanny and Seven Little Sisters. Unaccountably scarce and quite possibly disapproved off by anxious parents concerned by the title-story in which a child dyes his baby sibling blue. *Only 3 copies located on Copac (BL; Oxford and Cambridge Universities).*



2



3



Edward Ardizzone

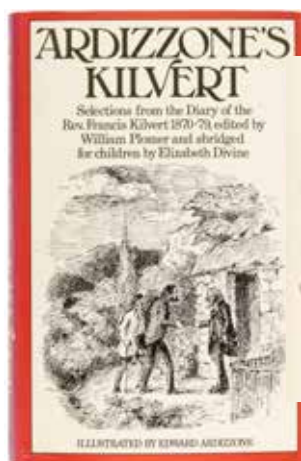
4

SIGNED BY ARDIZZONE

4. ARDIZZONE, Edward (illustrator). James KENWARD (author). *The Suburban Child*. Cambridge, At the University Press. 1955. **£188**

8vo. Original cream paper-covered boards, pictorially printed and lettered in red and black to upper cover, preserved in the original pictorial **dustwrapper**; pp. [iv] + 141 + [i]; a near fine copy with only a light mark to bottom margin of lower board, internally fine, protected by an equally fresh, price-clipped, dustwrapper.

First edition, **signed** in ink by Ardizzone to the front free endpaper. James Kenward (1908-1994) was an English writer and illustrator best known for his books about suburban and prep school life. This is an autobiographical account spanning the first decades of the twentieth century.

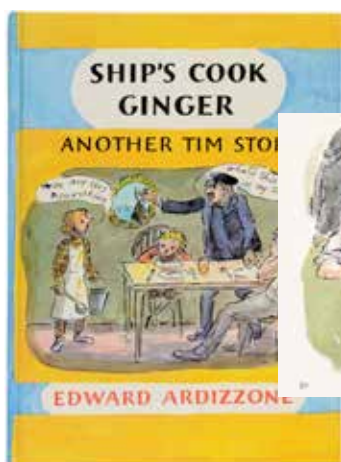


5

5. ARDIZZONE, Edward (illustrator). Francis KILVERT (author). *Ardizzone's Kilvert*. Selections from the Diary of the Rev. Francis Kilvert 1870-79. Edited by William Plomer and abridged for children by Elizabeth Divine. London, Jonathan Cape. 1976. **£48**

8vo. Original burnt orange linson boards, lettered gilt to spine, in pictorial **dustwrapper**; pp. 174 + [ii] (maps); illustrated throughout in line by Ardizzone; a fine, uninscribed copy, protected by a clean and crisp, unclipped, dustwrapper (£2.50) with uniform fading to spine.

First edition illustrated thus.



6

6. ARDIZZONE, Edward (author and illustrator). *Ship's Cook Ginger; Another Tim Story*. London; Bodley Head. 1977. **£78**

Royal 8vo. Original laminated pictorial boards; pp. [ii], 3-48; illustrated in alternate colour and line; a fine, uninscribed, copy, with a Bodley Head adhesive price label to lower cover (£2.95); increasingly scarce.

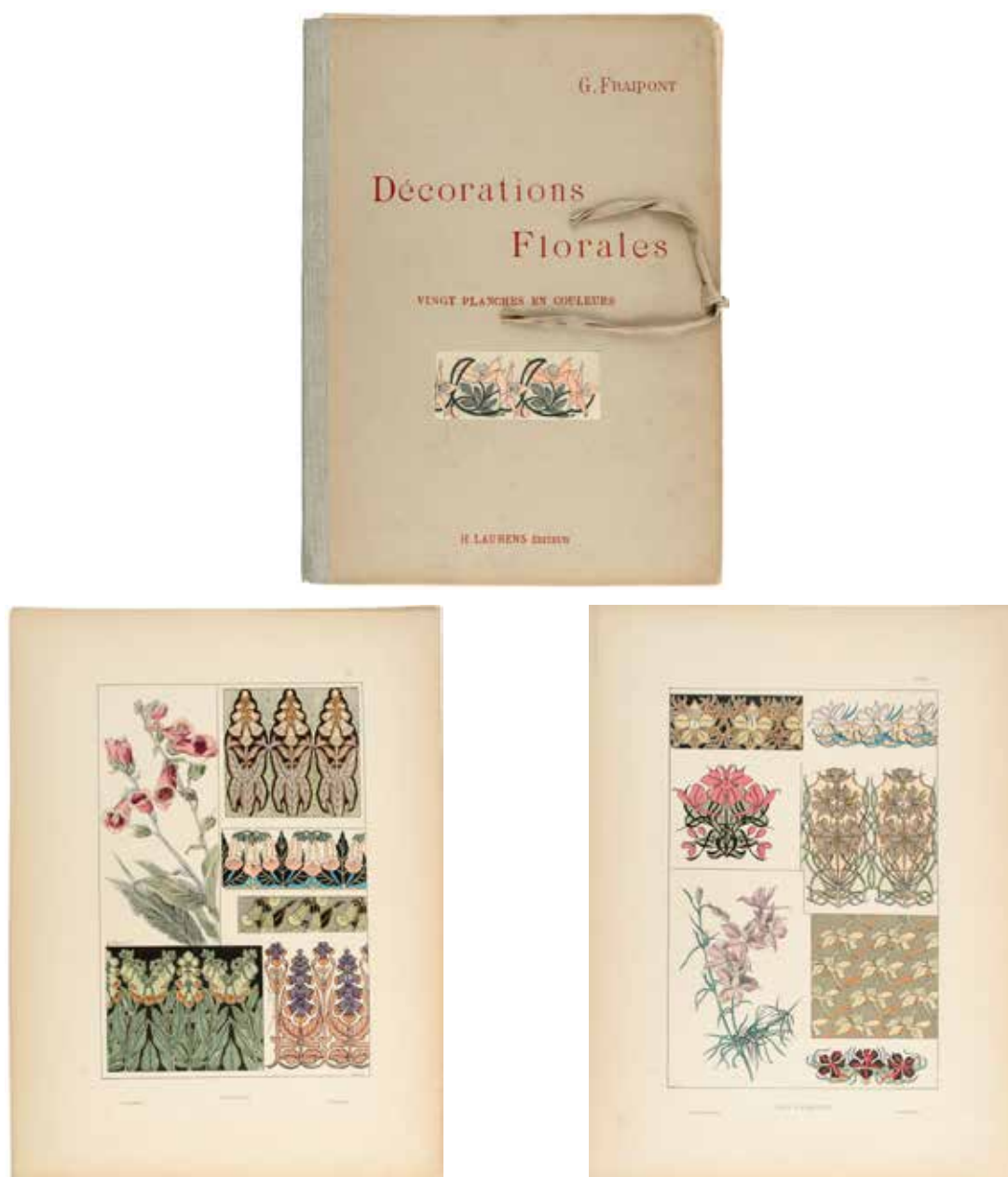
First edition; issued without a dustwrapper.

7. ART DECO INTERIOR DESIGN - Étoffe d'Ameublement. Sur demande Envoi Franco d'Albums d'Échantillons. Papiers Peints; Cretonnes; Toiles Peintes; Étoffes pour Ameublement. Paris; Maison Barbédienne P.A. Dumas Sd., 24, 26, Rue Notre-Dame-des-Victoires, circa 1920. **£498**

Landscape 12mo.; an original sample book in grey wrappers with folding flap and slit, and letterpress in green, stapled; pp. [12] (étoffes d'ameublement (5), toile de lin imprimée (1), cretonnes imprimées (3) and tissus imprimés (3) + **26 leaves of delightful painted Art Deco sample papers decorated in stencil, some iridescent or enhanced with gold**, with room suggestions printed on the reverse side, Salle à Manger; Toilette; Chambre; and Salon; a good sound copy with external fading and light browning to covers, some rusting to spine staples, and splitting to rear flap fold, internally generally very good, with striking and beautiful papers, with a pale tidemark affecting top forecorner of final two leaves; a **very scarce** survival.



7



8. ART NOUVEAU WALLPAPER DESIGNS - FRAIPONT, Gustave (artist). *Décorations Florales. Vingt Planches en couleur.* Paris; Librairie Renouard - Henri Laurens, Editeur. [1904]. **£1,200**

Folio; publisher's buff linen-textured boards backed in oatmeal cloth, titled in reddish-pink to upper cover above a recessed decorative panel printed in colours, with original publisher's fabric tie to fore-edge; containing a bifoliate title-page and Table des Planches and 20 fine loosely-inserted colour-printed plates by Fraipont, each featuring an assemblage of decorative designs for wallpapers and friezes inspired by a particular flower; externally lightly toned and rubbed with small turning to upper forecorners; internally fresh and crisp with incidental splitting to bifoliate text-leaf fold, all plates in beautiful unfoxed and crisp condition with some uniform mild toning, 2 plates with a couple of very short closed tears (longest 15mm), with minor associated lateral creasing, to bottom edge, far from plate, one plate with a marginal crease to inner gutter, again far from plate; **scarce**, especially complete in collectable condition.

First edition. A very pretty portfolio of decorative floral wallpaper designs inspired by a series of botanical subjects, namely Anemone du Japon (Japanese Anemone); Aune (Alder Tree); Begonia; Bryone (Bryony); Canna (Indian Cane); Cattleya-Orchidée (Orchid); Chelidoine ou Grande Eclaire (Celandine); Clematite Sauvage (Wild Clematis); Digitale (Fox-Glove); Ellebore (Hellebore); Eschscholtzie (Eschscholtzia); Fuchsia; Iris d'Eau (Water-Iris); Liseron (Convolvulus); Muguet (Lily of the Valley); Oranger (Orange Blossom); Pentstemon ou Scrofulaire (Pig-Wort); Pied d'Alouette (Larkspur); Rose; and Symphorine.

Only 4 sets listed on OCLC (Univ. Cambridge; New York Public Library; Bibliothèque and Univ. Neuchatel; Univ. Texas, Austin, Harry Ransom).



9



10



11

9. ARTS & CRAFTS DESIGN - MITCHELL, F. Scott (author). *A Few Suggestions For Ornamental Decoration. A Collection of Designs & Colour Schemes For Painters' & Decorators' Work.* London; Thos. Parsons & Sons, Manufacturers of Varnishes, Japans, Enamels & Fine Colours. 1908. **£138**

8vo. Publisher's olive green cloth decoratively blocked in relief in gilt to upper board, unlettered spine, top edges olive, others untrimmed; pp. [v], 6-180, with coloured decorated end-leaf; 4 full-colour room designs, 13 colour-lithographed plates of ornamental decoration, some heightened in silver, and 4 plates on card, each featuring a grid of 12 paint samples by Thos. Parsons & Sons, with black-and-white plates in profusion detailing panel designs, spandrels, wall decorations, border designs and other decorative details; a lovely bright copy with slight fading to spine and rubbing to ends, internally clean throughout with slight, and inconsequential, slack stitching at one gathering, complete with the tipped-in advertising slip at the front endpaper.

First edition. A beautifully produced source book for interior design.

10. AUSTEN, Jane (author). Charles E. BROCK (illustrator). *Northanger Abbey.* London; J.M. Dent & Sons Ltd. 1922. **£268**

8vo.; sometime attractively bound in full polished red calf, single-line gilt fillet to sides, spine with 5 raised bands ruled gilt in compartments and lettered direct in gilt, top edges gilt, marbled endpapers; pp. [ii], iii-vii + 206 + [i]; with decorative title in light blue and dark red and **16 coloured plates by Charles Brock**; a very good and attractive copy with a mild and attractive patina and a couple of very minor, and barely

noticeable, marks to upper cover, with light speckling to fore-, and lower, edges of book block, otherwise internally generally fresh and clean, without ownership inscription, and with only occasional light foxing.

Early edition illustrated by Charles Brock, first published in the *Series of English Idylls* in 1907. The Cambridge artist and illustrator Charles Edmund Brock (1870-1938) was the eldest of four artist brothers who were prolific, and celebrated, in the early decades of the twentieth century. His work was thoroughly researched and firmly planted in Regency-era styling. To this end he owned a large collection of costume prints and fashion plates of the era and used his family to model for him.

11. AUSTIN, Hilda and Leonard COTTERILL (co-authors and illustrators). *Young Ern.* London; George G. Harrap & Co. Ltd. 1943. **£68**

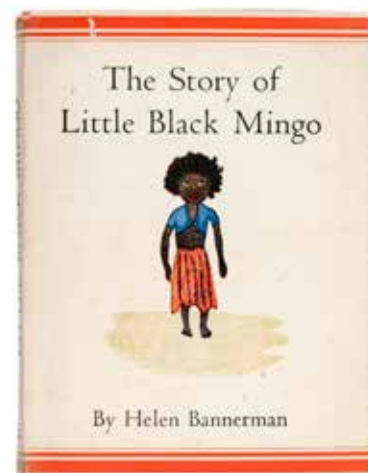
Landscape 8vo.; brown cloth-backed pictorial boards, detailed double-page pictorial endpapers in line; pp. [48] including endpapers; with pictorial title-page and 22 additional full-page coloured plates; a good, sound, copy with scattered brown marking to both covers (more prevalent to lower board) and some overall dust-soiling, internally quite clean with light signs of handling and bruising to upper forecorners.

First edition. An interesting wartime juvenile in which a young farm boy falls asleep and casts himself as a (rather vulnerable and sentimental) soldier in uniform, in his dream. The story features a golliwogg toy.

12. BANNERMAN, Helen (author and illustrator). *The Story of Little Black Mingo.* London: Nisbet & Co., Ltd., circa 1945. **£88**

Small 8vo. Publisher's pinkish-red cloth lettered in blue, pictorial pastedowns, in pictorial **dustwrapper**; pp. [68]; with 32 naive coloured plates by the author; a very good, fresh copy, both externally and internally, with a touch of fading to spine, in an attractive, lightly dusted, dustwrapper with a short and early ink inscription to front flap and slim triangular loss to top edge of lower panel (13 x 36mm).

Vintage edition, first published in 1901. An unsentimental tale steeped in the racial stereotyping characteristic of the period. The orphan girl Black Mingo is abused by her carer, an old woman named Black Noggy. When sent to collect water she is confronted by Mugger the crocodile. With the aid of a friendly Mongoose, and the fortuitous, if brutal, eruption of a kerosene explosion, she is saved from both her torments.



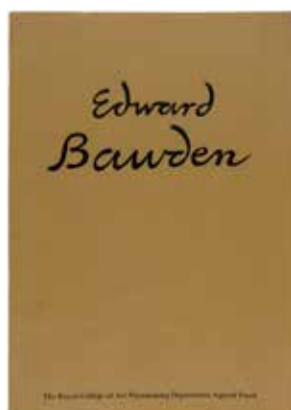


A NINETEENTH CENTURY CLASSIC

13. BANNERMAN, Helen (author and illustrator). *The Story of Little Black Sambo*. London: Grant Richards. 1899. £5,500

Small 8vo.; publisher's light green cloth vertically striped in darker green to both covers and spine incorporating a lettering panel to spine and upper cover, beautifully protected by a fine, custom-made, olive-green buckram **dustwrapper** expertly replicating the design of the covers of the book, and housed in a neat and skilfully-made **slipcase** with green ribbon-pull, using the same fabric; pp. [v], vi-viii + [i], 2-57 + [ii]; with 27 full-page coloured plates by Bannerman; **a superior copy**, strikingly presented and in very pretty condition; externally unusually fresh with only light dusting and one small, and minor, blister to upper board, apparently sometime invisibly tightened in binding at inner hinges, although retaining the original endpapers and with no evidence of recasing, internally fresh and crisp throughout, and uninscribed; **very scarce indeed**.

First edition, issued without a dustwrapper. No. 4 in the famous Dumpy Books series. An indisputable classic of children's literature.



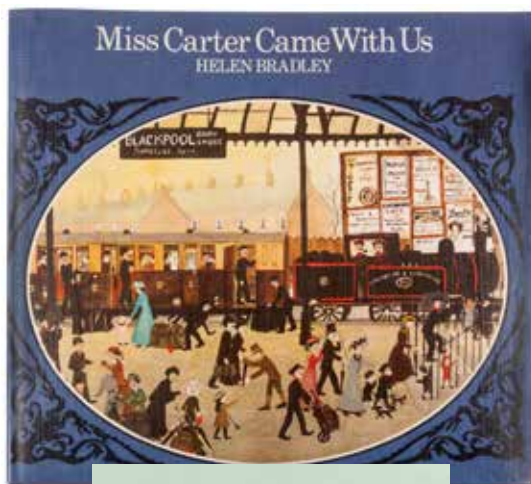
LIMITED TO ONLY 200 SETS

14. BAWDEN, Edward (artist). Portfolio of linocut and prints. London; Royal College of Art. 1984.

£598

4to., publisher's sepia-brown card portfolio lettered in black; 17 loosely-inserted leaves comprising introductory and contents leaves, a foreword by William Feaver, a chronology, fund appeal sheet, etc., an original linocut, "My wife cat", on stiff card and 10 individual Bawden prints in bold black and white; a fine, complete, copy with minimal rubbing to edges of folder; **scarce**.

Sole, and limited, edition, of **only 200 copies**, issued by the Printmaking Department of the Royal College of Art, London, to support colleges and students in the face of swingeing government educational grants. Bawden donated the artwork, and waived all reproduction rights, in support of the fundraising exercise.



With Best Wishes from the Artist
Helen Bradley, Bromley, Kent 24th 1973
★

15

INSCRIBED BY HELEN BRADLEY

15. BRADLEY, Helen (author and illustrator). *Miss Carter Came With Us.* London; Jonathan Cape. 1973. **£58**

Landscape 4to. Original purple boards, lettered gilt to spine and upper cover, preserved in linen-textured pictorial **dustwrapper**; pp. [ii], 3-31; with coloured plates throughout; a very good copy with small bruising to lower forecorners of boards, internally clean with vestiges of small erasure to upper margin of front free endpaper, protected by a near fine, unclipped dustwrapper (£1.95).

Second edition, published in the same year as the first. This copy **inscribed** in ink, "With Best Wishes from the Artist, Helen Bradley, Nov 26th 1973" alongside her characteristic ink drawing of a fly, which became her monogram.

SIGNED BY BRIGGS

16. BRIGGS, Raymond (author and illustrator). *When The Wind Blows.* London; Hamish Hamilton Limited. 1982. **£198**

4to. Original laminated pictorial boards; pp. [40]; illustrated throughout in full colour, largely in cartoon-strip format, with 5 dramatic double-page plates; a very good copy with the usual faint surface marks. an obtrusive light scratch to lower cover, and a very small triangular split to upper joint (5mm), with tiny turns and abrasions to forecorner tips; internally generally very clean with vestiges of a small (1cm) adhesion to lower margin of two adjacent leaves and a sizeable gift inscription to front blank, "For John", etc. "from Beth, with love", followed by a large blue pencilled cross; **scarce signed by Dahl.**

First edition of this classic graphic novel on the horrors of nuclear war, which describes a nuclear attack on Britain by the Soviet Union as experienced by a retired couple, Jim and Hilda Bloggs. An inscribed copy signed "For John, with best wishes, Raymond Briggs, 1983" to the title-page in ink. The story is told in the cartoon-strip format for greater immediacy and effect. It was later made into an animated disaster film, directed by Jimmy Murakami, featuring the voices of John Mills and Peggy Ashcroft.

17. CAM [Barbara Mary CAMPBELL] (illustrator). Original pen-and-ink and watercolour illustration featuring a family of cats lunching *en plein air*. Circa 1950. **£398**

A charming original pen, ink, and watercolour illustration by Barbara Mary Campbell, popularly known as "Cam", painted on artist's paper and presented behind an ivory-coloured acid-free mount, image size 185 x 205mm within a black-ruled border; the image depicting a family of four tabby-cats in nineteenth-century French dress picnicking at table while being harassed by a young white goat; in very fresh condition with colours bright and unfaded; light pencilled marks to the verso, with the number 7507.

Barbara Mary Campbell, fl. 1940s, wrote and illustrated an immensely popular series of juveniles in the war years and is most celebrated for her unusual full-bleed coloured illustrations (*extending to the very edges of the paper*), which incorporate the text in calligraphic font. Her first published work was *Barbara Lamb* which was published by *The Bodley Head* in 1944. It tells the tale of her namesake, the smallest lamb in the meadow, who is blessed with the most beautiful singing voice.



16



17



FIRST EDITION OF *THROUGH THE LOOKING-GLASS*

18. CARROLL, Lewis (author). John TENNIEL (illustrator). *Alice's Adventures In Wonderland together with Through The Looking-Glass And What Alice Found There* London: Macmillan And Co. 1870 and 1872. **£5,950**

8vo.; 2 vols.; both finely and handsomely bound in late twentieth-century full rich red morocco, gilt extra, both spines with 5 raised gilt-ruled bands, panelled gilt in compartments, enclosing appropriate gilt centres of rabbits, playing cards etc., both volumes lettered direct in gilt to 2 panels with single gilt fillet to all sides surrounding a striking and decorative gilt vignette of the White Rabbit and the Red Queen respectively, with an embellished gilt fillet to all board edges, all edges gilt, decorative gilt dentelles, and Cockerell marbled endpapers, with original cloth covers and spines expertly laid down and bound in to the rear of both books, both volumes neatly housed in a custom-made red cloth-covered slipcase with fleece lining and ribbon-pull, by *Bayntun-Rivière of Bath*; pp. [xii] + 192 + [ii], original publisher's printed tip-in advertising the first French edition of *Alice* and [xii] + 224 + [ii], publisher's advert.; with a total of 92 fine illustrations after John Tenniel's original wood-engravings; fine, crisp and unmarked copies, with an early ownership inscription to half-titles of both volumes expertly bleached to erasure by the binder.

Early edition, (twenty-first thousand) of *Wonderland*, published 5 years after the first published edition and the **first edition, first printing** of *Through The Looking-Glass*, with the famous misspelling of "wade" for "wabe" in the second line of the Jabberwocky verse on page 21.



19. CARROLL, Lewis (author). Christian BIRMINGHAM (illustrator). *Alice's Adventures in Wonderland.* London; *Books Illustrated Ltd.* 2019. **£500**

Large 4to; publisher's *de luxe* full white morocco, spine lettered gilt, pictorially blocked and lettered in gilt to upper cover, all edges gilt, with antique gold satin ribbon bookmark, housed in the original red cloth-covered fall-down-back box decorated in gilt to upper board, handsomely lined in antique gold-coloured suedette, with original satin ribbon pull; pp. [134]; exquisitely illustrated throughout with a profusion of illustrations in black and white after detailed pencil drawings, some full-page, alongside a total of **20 glorious full-page coloured plates** and a pictorial title-page in colours; a fine, as new, copy.

First edition illustrated by Christian Birmingham, limited to a total of only 420 copies. This **one of only 100 copies** (of that number), signed and presented in full publisher's leather in a solander case. In addition there were 20 "prestige" copies issued in full vellum, 100 "collectors' copies" in faux leather and 200 "standard" copies in cloth-backed boards, which sold out quickly on publication.



20. CARROLL, Lewis (author). John TENNIEL (illustrator). *Alice's Adventures in Wonderland and Through The Looking-Glass.* London; *Macmillan & Co. Ltd.* 1952. **£148**

8vo.; 2 vols.; publisher's green cloth pictorially blocked in black and red to all boards, lettered in black to spines; pp. [xii] + 177 + [ii]; [xii] + 208 + [iii]; illustrated throughout after Tenniel's wood-engravings; near fine copies, with a little light rubbing and a small contemporary inscription, with one misspelling, neatly crossed through to front free endpaper of *Wonderland*.

An attractive vintage set in lovely condition.



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21. CHAPBOOK - Nouveaux Contes des Fées; contenant: Le Petit Carnaval; - La Poupée Qui Chante - Pierrot et Justine, ou Le Tonneau. [France] A Epinal; Chez Pellerin, Imprimeur-Libraire. 1830. **£298**

Small 8vo.; bound in original decoratively printed paper wrappers to an unusual grid design around a central lettering panel, stitched, with full-page pictorial woodcut to lower cover followed by a letterpress title with wood-engraved vignette, otherwise unillustrated; pp. [ii] + 56; with some dusting and light marking to upper cover, small and insignificant creasing to a few corners, and one leaf with minor rucking to lower margin, which is a production fault; **rare**.

Early edition of this unusual artisan chapbook. *Only 2 copies located on WorldCat, both held at Bibliothèque Nationale de France, one dated 1830, as here, and another dated 1824.*

ART DECO NURSERY RHYMES

22. CRAMER, Rie (illustrator). Geertruide VOGEL (author). L. EDNA WALTER (rhymed into English by). Spring Flowers. London, A. & C. Black, Ltd. [1915]. **£128**

Landscape imperial 8vo. Original pale greenish-blue cloth prettily stamped with a floral design in cream and green to form a border to the onlaid pictorial plate printed in colours; pp. [vi] + [48] (printed on one side of coated paper only); 15 beautiful coloured plates and vignettes printed in gentle tones, with clean lines, opposing musical scores printed in sepia; externally fresh with minimal rubbing, and very small wear, to spine and forecorner tips, internally also very clean with toning to endpapers, two weak vertical creases to front endpaper, and a little light dusting along top edge of frontispiece and title-page.

First U.K. edition. A wonderful collection of nursery songs with accompanying music.

23. DAHL, Roald (author). The Magic Finger. New York; Harper & Row, Publishers. 1966. **£198**

Small slim 4to. Publisher's black cloth-backed lime green paper-covered boards, lettered gilt to spine, decorated blue endpapers, in pictorial **dustwrapper** with different designs to upper and lower panels; pp. [vi] + 40 + [ii]; with illustrations throughout printed in monochrome, including full-page and half-page plates; externally very good with only a couple of tiny speckles to upper cover, internally clean and uninscribed, protected by a very good, price-clipped dustwrapper with light marking to lower panel, a few short tears at spine ends (15mm), another to bottom edge of lower panel (23mm), and one to upper flap fold at top edge (55mm), all neatly repaired to the inside with archival tissue-tape, and unobtrusive.

First U.S. edition, in dustwrapper coded 60-100 0866 to front flap. The U.K. edition followed two years later and was issued without a dustwrapper. This is the story of a young girl blessed with the gift of a wicked magic finger which she directs, in her defence, against anyone who crosses her.

24. DAHL, Roald (author). Quentin BLAKE (illustrator). The Giraffe and the Pelly and Me. London, Jonathan Cape. 1985. **£225**

Folio. Original orange pictorial laminated boards, blue endpapers; pp. [32]; gloriously illustrated throughout in colour by Quentin Blake; a fresh, clean copy with very tiny bruising to bottom forecorners of boards and minor pushing to spine ends, internally very clean, without inscription; priced £5.95 to lower cover; increasingly scarce.

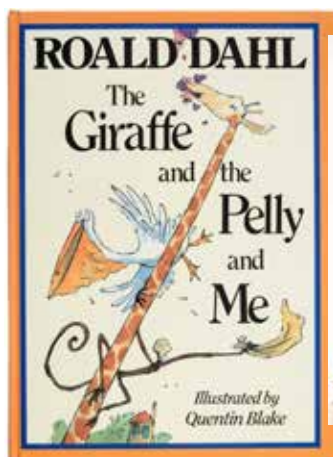
First edition; issued without a dustwrapper.



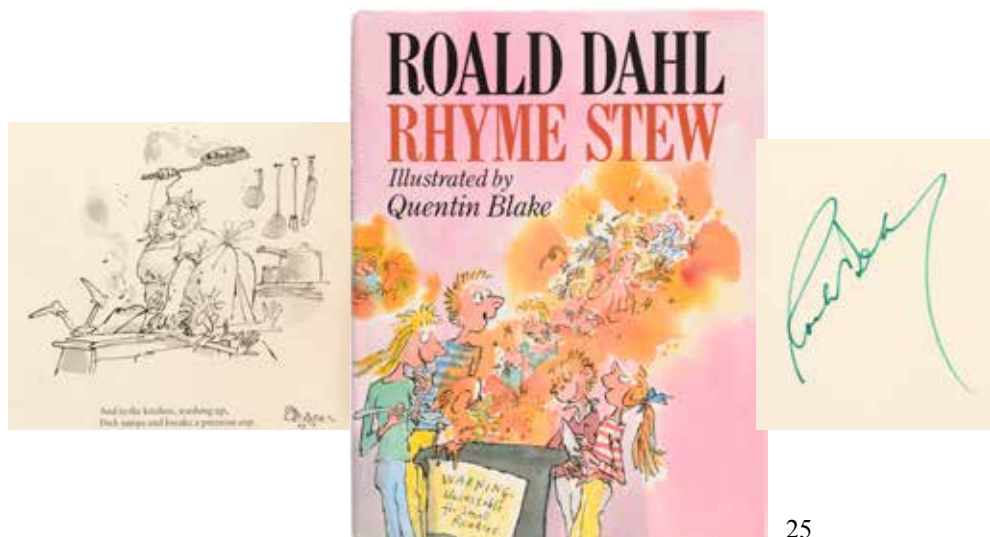
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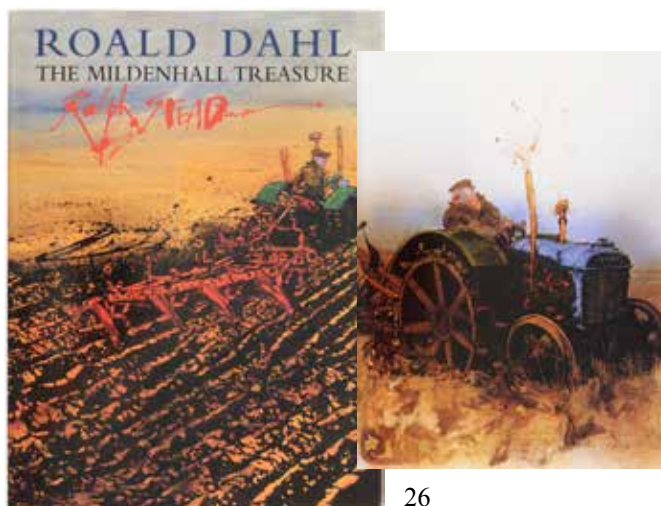
SIGNED BY ROALD DAHL

25. DAHL, Roald (author). Quentin BLAKE (illustrator). *Rhyme Stew*. London; Jonathan Cape. 1989. **£850**

Small 4to. Original dark blue linson boards lettered gilt to spine, preserved in pictorial **dustwrapper**; pp. [ix], 10-78 + [ii]; illustrated throughout with vigorous drawings in monochrome by Blake; a near fine copy in a similarly bright and clean, unclipped, dustwrapper (¬£7.95) with a little very light scratching to panels; internally fresh, with small show-through of Dahl's signature to blank verso and evidence of light and short vertical crease to top edge of 4 or 5 leaves towards the end of the book.

First edition. This copy **signed** by Roald Dahl in characteristic bold green felt pen to the front free endpaper.

SIGNED BY STEADMAN



26

26. DAHL, Roald (author). Ralph STEADMAN (illustrator). *The Mildenhall Treasure*. New York; Alfred K. Knopf. 2000. **£188**

4to. Original blue linson boards lettered in gilt to spine, in pictorial **dustwrapper**; pp. [iv], 5-79; with full-, and double-page, coloured plates throughout and drawings in line, all by Ralph Steadman; a fine copy protected by a fine, unclipped dustwrapper (\$22.95).

First U.S. separate edition, issued the year after the U.K. edition by Jonathan Cape. This copy boldly **signed** in ink, in characteristic style, to the half-title, by Steadman. A true story about Gordon Butcher, a Suffolk ploughman, who uncovered a remarkable hoard of Roman silver, but who was cheated out of his fortune.



27. DAWSON, Marjorie (artist). "Fairy Pipes" [original pen, ink and watercolour painting]. Circa 1930. **£650**

A delightful pen, ink, and watercolour fairy painting on paper, **signed** by Marjorie Dawson in sepia ink, image size 222 x 145mm, presented in an early cream matte with gilded bevel, in a contemporary oak *Arts and Crafts* frame; the image depicting 3 fairies, one bewinged and piping a double-reed while perched on rocks beside a river, or lake, with 2 beautiful creatures swimming alongside, one proffering a flower; this delicate painting surrounded by a handpainted beaded border by the artist, with elaborate floral corner decorations; in very nice clean condition.

Marjorie Dawson was a fairy painter of some repute in the early twentieth century, best known for her series of *World of Fairies* postcards, which were remarkably popular.

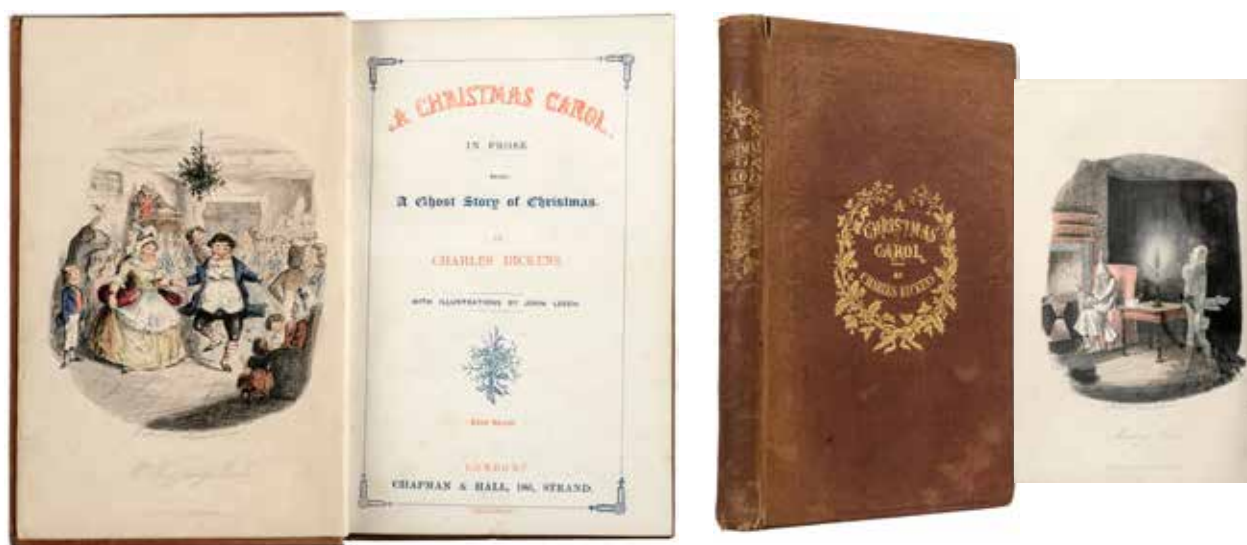


ONE OF ONLY 325 COPIES, SIGNED

28. de la MARE, Walter (author). Dorothy LATHROP (illustrator). *Down-Adown-Derry*. London, Constable & Co. Ltd. 1922. **£450**

4to. Original ivory parchment boards lettered in gilt, with gilt vignette to upper cover featuring a faun and a salamander, top edges gilt, others uncut; pp. [viii] + 193; illustrated with 2 coloured plates and numerous striking black-and-white designs featuring fairies; a remarkably fresh copy of this vulnerable book with mild toning to spine, some minor overall dusting and faint marking, light speckling to lower cover, and one narrow blister to the fore-edge of the same where the parchment has bubbled slightly from the board; internally crisp and immaculate; **scarce**, especially in this superior condition.

First edition *de luxe*, limited to **only 325 numbered copies, signed by Walter de la Mare**. Printed throughout on fine hand-made paper. A glorious volume of fairy verse.

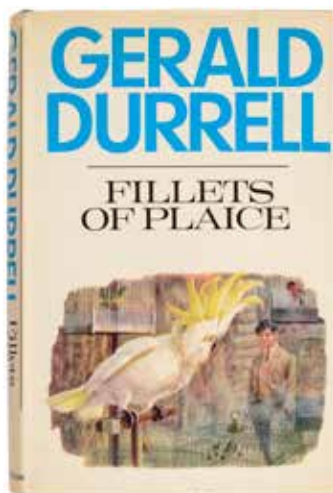


1843 CHRISTMAS CAROL

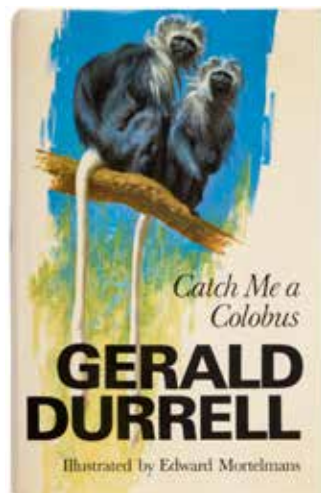
29. DICKENS, Charles (author). John LEECH (illustrator). *A Christmas Carol*. In Prose. Being a Ghost Story of Christmas. London; Chapman & Hall. 1843. **£4,500**

Crown 8vo. Original pinkish-brown vertically-ribbed cloth with elaborate blind-stamped holly and ivy border to both covers surrounding a decorative floral lettering-wreath in gilt, original coated yellow endpapers, gilded edges; pp. [viii], [1]-166 + [2, advertisements]; with half-title printed in blue, decorative title-page printed in red and blue, coloured frontispiece, and 3 additional fine handcoloured engraved plates with 4 complementary wood-engraved vignettes by W.J. Linton after John Leech; a pretty little copy with some overall light soiling and rubbing, mild darkening to spine, a couple of small, and minor splits to cloth at spine ends, with a few threads pulled, and very slight fraying to heel, some slightly irregular fading to boards; internally neat and clean with barely visible evidence of sympathetic strengthening to inner hinges; internally sound and crisp, with occasional toning to stock and a few minor marks; rare and excessively expensive in first edition, all 1843 editions are very scarce in original cloth, in collectable condition.

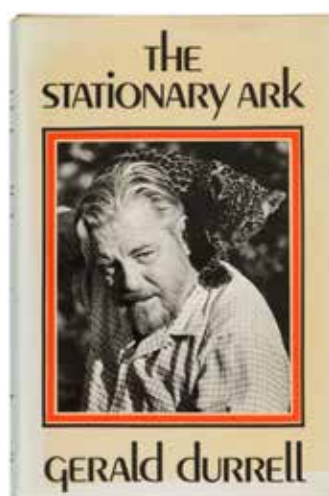
Third edition, thus printed to the title-page in red, issued in the same year as the first, and just days later. Dickens' great novella was a sell-out success on publication, and was the most popular book of the 1843 holiday season. According to the Dickens bibliographer John Eckel it was issued on 19th December in an edition of only 6,000 copies, with all copies sold by Christmas Eve. By the end of the year, just eleven days after publication, it was into its third edition, with the combined number of copies of the second and third editions estimated at less than 3,000 copies. Bibliographically complex, the author himself complicated the issue points in the early editions by trialing different combinations of colours for the endpapers (red, blue, green, yellow) and for the printing of the title-page. Small textual corrections were also made in the early printings, mainly appearing in the second edition, and tiny alternations made in the binding design.



30



31



32

30. DURRELL, Gerald (author). *Fillets of Plaice.* London; Collins, 1971. **£58**

8vo. Original mid-blue linson boards, lettered gilt to spine, preserved in white pictorial **dustwrapper** pp. [xi], 12-191; a fine fresh copy, both externally and internally, with neat ownership inscription, dated 1972, to front free endpaper, protected by a fine, unclipped dustwrapper (¬£1.50).

First edition. A new and hilarious series of sketches set in Corfu, Bournemouth, Mamfe, and London.

31. DURRELL, Gerald (author). Edward MORTELMANS (illustrator). *Catch Me a Colobus.* London; Collins. 1972. **£78**

8vo. Original citron boards lettered in gilt to spine, preserved in white pictorial **dustwrapper**; pp. [viii], [9] - 221; with line drawings in the text; both externally and internally a fine, sharp and uninscribed copy, protected by an equally fine, price-clipped dustwrapper.

First edition. The author describes a trip to Sierra Leone to catch a Colobus monkey and another to Mexico in search of a Volcano rabbit and a Thick-Billed parrot.

32. DURRELL, Gerald (author). *The Stationary Ark.* London; Collins. 1976. **£55**

8vo. Original taupe linson boards lettered gilt to spine, double-page map endpapers, preserved in pictorial **dustwrapper**; pp. [x], 11-156 + [i]; with photographic illustrations in half-tones and other drawings in line; externally and internally a very nearly fine, clean, and uninscribed copy with only the tiniest browning to spine head, protected by a very good, unclipped dustwrapper (£3.75) with some shadowed fading to spine and margins of upper panel.

First edition. An account of the author's work at Jersey Zoo.



UNRECORDED VICTORIAN JUVENILE

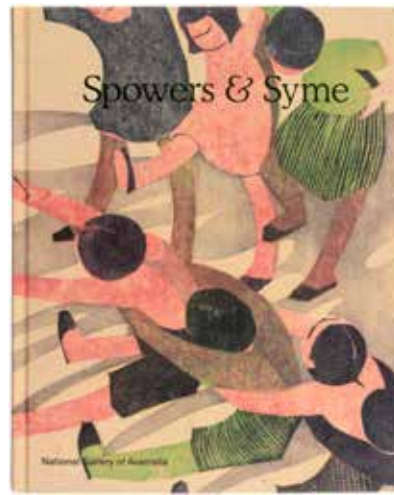
33. EDUCATIONAL CARD GAME - Events of English History. An educational Game according to the Kindergarten System. London; Published by O. Newmann & Co., [circa 1880-90]. **£1,200**

Boxed set of playing cards, box size 205 x 135mm, with engraved and letterpress printed title in red and brown onlaid to lid; the box containing a total of 72 playing cards divided into 2 corresponding packs, a "Sovereign pack" and an "Event pack", on green and yellow stock respectively; the first printed on one side with nicknames and dates, the second printed to the reverse with the standout events from the sovereign's reign; complete with the **original folded sheet of rules**, printed on one side; a wonderful set and a complete survival, with all pieces intact and with the rule sheet; the box with some dust-soiling, external rubbing, and edge wear, with small reinforcement to the interior; the rule sheet browned and spotted with slight splitting to fold.

An, apparently, unrecorded educational card game for the young 'that they may test their knowledge of English History without the aid of a governess'. The Kindergarten System is founded on learning by play which, in this case, involves matching events in history with the relevant monarch. The publisher O. Newmann flourished in the final decades of the nineteenth century and the item is evidently Victorian. The "Sovereign card" of Queen Victoria gives the date of the commencement of her reign (1837) and refers to The Great Exhibition; the Crimean War and the Indian Mutiny, which places the publication date in the 1850s or later. *Unlocated in any institution worldwide.*



34



35



36

34. EIGHTEENTH CENTURY DICTIONARY - Dictionary of the English Language with An Alphabetical Account of the Heathen Deities and a life of the cities, towns, boroughs, and remarkable villages in England and Wales, to which is prefixed a comprehensive view of English Grammar. *London; Printed for W. Peacock, Salisbury-Court, Fleet Street. 1794.. £248*

Small 8vo., 90 x 130mm, attractively bound in contemporary full roan leather, single-line gilt fillet to boards, flat spine ruled and lettered direct in gilt, all edges gilt, decorative gilt turn-ins, marbled endpapers; pp. xxx + [260] text in double-column; a very pleasing copy with a gentle patina of age and some light rubbing to joints, spine gilt a little dulled; internally generally very fresh and crisp with a few marks to lower margin and one short marginal scarf tear, now invisibly repaired and unremarkable.

Fourth edition thus of this compendium, 'with additions and improvements'. An interesting late eighteenth-century educational dictionary including, to the rear, a gazetteer of English and Welsh towns and villages, listing their distance from London in miles, and noting provincial market days, with lists of the most popular male and female Christian names of the day accompanied by a concise 29-page dictionary of 'Heathen Deities, Ancient Cities, and Remarkable Persons'.

35. ETHEL SPOWERS AND EVELINE SYME - NOORDHUIS-FAIRFAX, Sarina (author). Spowers & Syme. *Melbourne; National Gallery of Australia. 2021. £68*

Royal 8vo.; publisher's pictorial boards with wrap-around design by Spowers; pp. [vi], 7-96 + [i]; beautifully illustrated in rich matt colours throughout, on almost every page; a new copy.

First edition, published to accompany a touring exhibition, "Know My Name", promoted by the National Gallery of Australia, to celebrate the work of all women artists.

The Australian artists Ethel Spowers and Eveline Syme, who knew each other since their schooldays at South Yarra, were to emerge as pivotal figures in the establishment of modernism in Australia, having both studied with *avant-garde* tutors in England and France in the 1920s and '30s. This exhibition includes some relief prints and rarely seen oil paintings and the catalogue, written by curator Dr. Sarina Noordhuis-Fairfax, gives a scholarly account of both artists' creative development and achievements.



36. FAIRY TALES - WILLIAMS-ELLIS, Amabel (author). Wilma HICKSON (illustrator). Fairies And Enchanters, A New Book of Old English Stories, Providing Also Intelligence of Sundry Giants Lobs Mermaids Witches Boggarts Pisgies Knights Princesses and Dragons of this Land Whose Histories (now carefully collected) were before in Great Danger of Being Forgotten. *London; Thomas Nelson And Sons, Ltd. [1947]. £198*

8vo. Publisher's beige cloth pictorially blocked and lettered in red to spine and upper cover, top edges green, in pictorial **dustwrapper**; pp. [vii], viii-[ix] + x + 339 + [iii]; with 8 coloured plates and full-page illustrations, pictorial chapter-headings, and other vignettes in black and white by Wilma Hickson; both externally and internally a very good copy with light dusting and spotting to fore-, and lower edges of book block and a neat, and contemporary, gift inscription, dated 1947, to front free endpaper, protected by a very good example of the scarce, unclipped dustwrapper (7/6) with loss to head of spine to a maximum depth of 17mm (now carefully backed with green paper affixed with tiny strips of archival tissue to verso), chipping and nicking to corners, overall dust-soiling, and an unobtrusive (largely closed) tear to top edge of upper panel with associated small and triangular loss (15mm); **scarce**, especially in dustwrapper.

Early (enlarged) edition, issued here in the *Nelsonian Library* series, with titles listed in the advertisement panel of the dustwrapper up to 1947; apparently first published in an undated edition, in 1933. *Only 7 copies located on Copac, which all collate as this copy but which are assigned a suggested date of 1933 or '34 (Trinity, Dublin; BL; UCL; V & A; Univ. of Leeds, Nat. Lib. of Wales; Nat. Lib. of Scotland). One copy listed at Univ. of Edinburgh, dated 1934, with 301 pages, which may be the true first edition.*



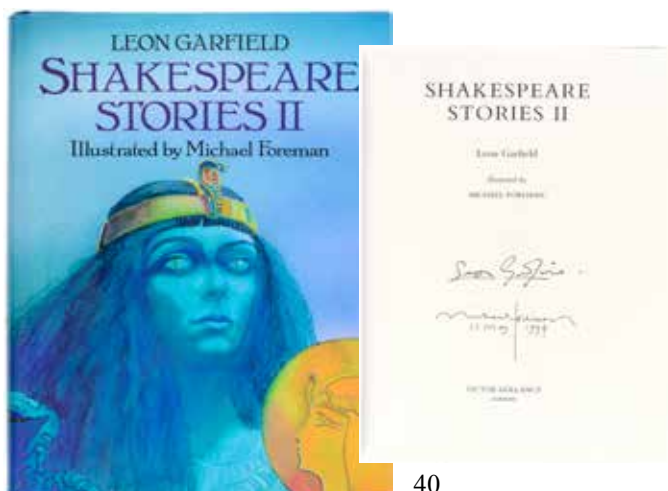
37



38



39



40

ORIGINAL WATERCOLOURS

37. FAIRYLAND - SCHIEMENTZ, Fritz (illustrator). Original watercolour; a fairy ring. Circa 1930. **£188**

An original, and charming, pencil and watercolour painting on Japon, or cream parchment, laid on brown board, loosely overlaid with contemporary pinkish-brown mount, the image **signed** by Schiementz in ink to the lower corner, image size 205 x 196mm, with some overall uniform toning and very faint speckling.

This fairy-tale image portrays a circle of eight gnomes gathered in a fairyland ring, in a forest setting, with an owl looking on. Each gnome sports a red and white toadstool hat, a young child views the scene from behind a large gnarled oak, and a pair of raggedly-clothed mice perch on the slim branch of another tree, to oversee the action.

Fritz Schiementz (born 1896 in Berlin-Wilmersdorf) was a published children's illustrator working in the 1920s and '30s who studied at the Staatliche Unterrichtsanstalt des Kunstgewerbemuseums and the Akademie in Berlin, before travelling to Italy, Sicily and Sweden. Among his works are *Wie Joggeli eine Frau Sucht* by Jeremias Gotthelf, published in 1923 and *Lustige Ferieng Schichten* by Josephine Siebe, published in Stuttgart and Berlin in 1934.

38. FAIRYLAND - SCHIEMENTZ, Fritz (illustrator). Original watercolour; a fairy feast. Circa 1930. **£168**

A delightful original pencil and watercolour painting on Japon, or cream parchment, laid on brown board, loosely overlaid with a contemporary, or early, pinkish-brown mount, the image **signed** by Schiementz in ink to the lower corner, image size 228 x 167mm, with some overall uniform toning.

This folkloric image depicts a fantasy feast involving a range of exotic creatures including gnomes, elves, two crowned Kings, a mermaid, a princess, a werewolf, and a range of smaller animals, all seated within the root bowl of an old gnarled tree.

39. FARMILOE, Edith (author and illustrator). Young George. London; William Heinemann. 1902. **£88**

4to. Original grey cloth pictorially blocked and lettered in black and orange to upper cover, and in black to spine; pp. [88], printed on rectos; with a total of 40 coloured plates with short text below; a very nice copy with light flecking, and mild soiling, to upper cover, internally very clean and fresh throughout with just an incidental short closed tear to fore-edge of one leaf (12mm).

First edition, engraved and printed at the *Racquet Court Press* by Edmund Evans. A poignant story, full of love and human resilience, and told in pictures, giving a glimpse into the lives of a group of gutter-snipes whose drunken mother leaves them to fend for themselves on the streets of London.

SIGNED BY GARFIELD AND FOREMAN

40. FOREMAN, Michael (illustrator). Leon GARFIELD (author). Shakespeare Stories II. London; Victor Gollancz. 1994. **£88**

Royal 8vo. Publisher's royal blue linson boards, in pictorial **dustwrapper**; pp. [iii] + 284 + [iii]; with full-page coloured plates and smaller illustrations in black and white throughout; a very good fresh copy protected by an equally fine, unclipped dustwrapper (£14.99).

First edition, **double-signed** in ink to the title-page by both Garfield and Foreman. Nine of Shakespeare's plays including *Much Ado About Nothing*, *Julius Caesar*, and *As You Like It* are rewritten here for a young audience. Leon Garfield wrote more than thirty books for adults and children but is probably best known for his historical novels for children. Many of these have been adapted for television, as were his scripts for *Shakespeare, the Animated Tales*.



GLASGOW SCHOOL FAVOURITE

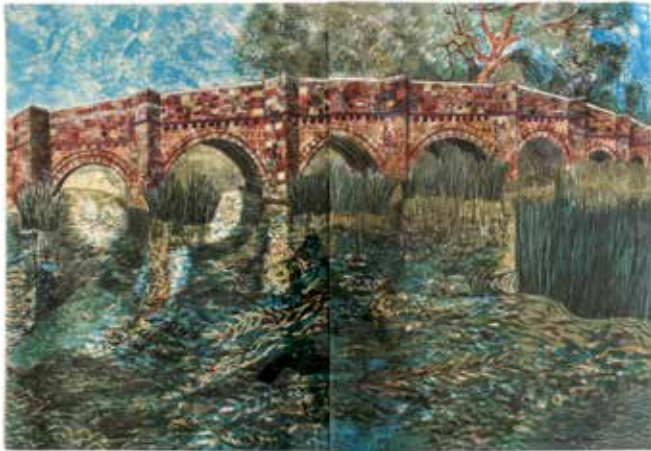
41. FRENCH, Annie (artist). "The Bride" [original watercolour].

£3,950

A stunning original pen, sepia ink, and watercolour painting by Annie French on laid paper, image size 88 x 123mm, float mounted and presented within a double-recessed ivory-coloured acid-free mount with a five-line hand-ruled border in light blue and gilt, in a handsome antique-gilt wooden frame (frame size 390 x 360mm); the highly detailed sepia-ink drawing, with minute filigree detailing in characteristic Annie French style, depicting a young and beautiful blond girl, "The Bride", en profil à gauche, surrounded by a billowing cloud-like white veil seamed with flowers and carrying a charming and colourful wedding bouquet; in bright, clean condition.

Annie French (1872-1965) was a Scottish painter, engraver, designer, and illustrator with an exquisite highly-patterned linear technique. Her *Art Nouveau* detailing was very similar in style to the work of her near contemporary, Jessie M. King. French was also associated with the Glasgow School, where she studied between 1896 to 1902, firmly establishing herself as one of the Glasgow Girls.

Provenance: Sir James French, brother of the artist; Lyon and Turnbull.



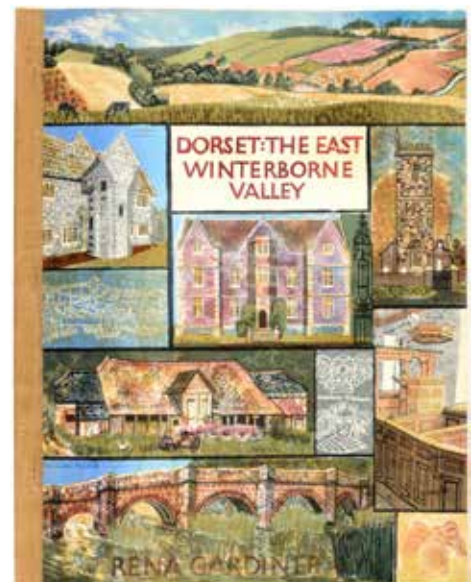
42. GARDINER, Rena (author and illustrator). Dorset: The East Winterborne Valley. *Tarrant Monkton, Blandford Forum, Dorset; the Workshop Press. 1968.*

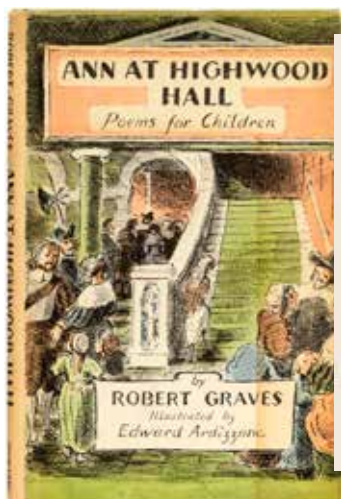
£298

Large slim 4to; publisher's light tan cloth-backed pictorially lithographed card binding printed in colours; pp. [44], including covers; with pictorial inner wrappers and colour-lithographed illustrations throughout, to every page, including 10 dramatic and beautiful double-page plates; a lovely fresh, clean copy with a small top forecorner crease to upper cover, internally fine.

First edition, priced 7/6 to lower cover, printed on Precision Offset paper and Ivorex board from drawings made directly onto lithographic plates by the artist, therefore constituting original prints, not reproductions. The whole designed, drawn, printed and published by Rena Gardiner herself.

A "Picturesque Excursion" through the small villages in Dorset which trace the line of the Winterborne stream, namely Charborough Park; Sturminster Marshall; Turnworth; Winterborne Anderson; Winterborne Clenston; Winterborne Houghton; Winterborne Kingston; Winterborne Stickland; Winterborne Tomson; Winterborne Whitechurch, and Winterborne Zelstone.





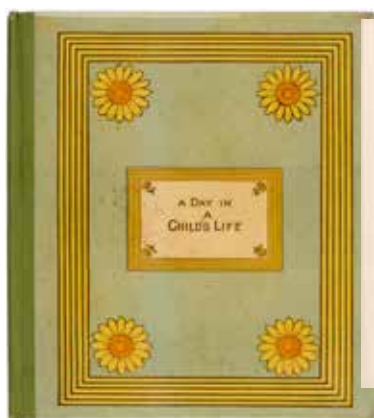
43



43. GRAVES, Robert (author). Edward ARDIZZONE (illustrator). *Ann at Highwood Hall; Poems for Children.* New York; Doubleday & Company, Inc. 1964. **£48**

8vo.; publisher's sage green cloth lettered black to spine, in pictorial **dustwrapper**; pp. [viii], 9-48; with pictorial title-page and half-page tinted illustrations throughout, to every page; a fine clean copy, both externally and internally, without inscription, protected by an attractive, unclipped dustwrapper (\$2.95) with a vertical strip of light brown to fore-edge of upper panel.

First U.S. edition, as stated, issued simultaneously in the U.K. A collection of seven poems for children by Robert Graves.



44



44. GREENAWAY, Kate (illustrator). Myles B. FOSTER (music by). *A Day In A Child's Life.* London: George Routledge And Sons. [1881]. **£148**

Slim 4to. Original green cloth-backed pictorial glazed and bevelled boards decorated in brown, yellow and orange, light green endpapers and edges; pp. [v], 6-29 + [i]; with pictorial title-page, frontispiece and exquisite illustrations throughout printed in fine woodblock colours by xylography, by the master printer Edmund Evans; an attractive copy with light brown spotting and marking to upper cover and minor shelf-wear to edges and corner tips; internally clean and crisp throughout, without inscription.

First edition, first issue. A charming collection of children's songs with musical accompaniments, including "Song of a Doll" by Charles Kingsley, the author of the children's classic *The Water Babies* (1862).



45



45. GREENAWAY, Kate (illustrator). *Almanack For 1884.* London; George Routledge And Sons. 1884. **£138**

24mo. Original textured cream card covers to imitate morocco, panelled in blind and lettered and decorated in gilt, all edges gilt, in unprinted glassine dustwrapper which might be original, pp. [24]; prettily illustrated throughout in woodblock colours with panelling and stitching in red; both externally and internally fine with a split to glassine at upper fore-edge fold and the neat red leather oval bookplate of the esteemed collector **Estelle Doheney** to inner upper cover; an exceptional copy.

First edition, with a wonderful provenance.



INCLUDING TWO UNLOCATED HANDCOLOURED JUVENILES

46. HANDCOLOURED CHAPBOOKS - Tommy Trip's Tour Through the Counties of England; Peter Prattle's Country Walk; Peter Prattle's ABC [and] Aunt Jaunty's Tales. Emma's Advice To Her Brother. London; Dean & Co., Threadneedle St., circa 1845; T.H. Munday, 9 Fore St., circa 1845; T.H. Munday, 9 Fore St., circa 1845; J.L. Marks, 91, Long Lane, Smithfield, 1841. **£2,250**

Small 4to.; 4 individual works attractively bound in half nineteenth-century tan calf over marbled paper boards, spine with 5 raised bands with star centres in gilt and an onlaid red leather label lettered in gilt, gilded marbled endpapers; pp. 29 + [i]; [16]; [16]; [16]; *Tommy Trip's Tour* with 8 lithographed plates with original **handcolouring** heightened with touches of gum arabic, each featuring 3 individual images, *Peter Prattle's Country Walk* with 7 full-page engraved plates with original **handcolouring**; *Peter Prattle's ABC* similarly with 7 full-page engraved plates with original **handcolouring**; *Emma's Advice To Her Brother* with 7 engraved plates with elaborate engraved borders, with original **handcolouring**; a sammelband of 4 individual books, bound with pictorial covers for each work; an attractive compendium with some overall dust-soiling, rubbing to joints (but no splitting), and to edges, and some wear to forecorners, exposing board; internally very good and sound with foxing to endpapers, dust-soiling to one or two card covers, but otherwise very clean and crisp throughout, with barely a mark; a striking, and complete, collection of two **rare** and two **apparently unrecorded** works.

First editions of all 4 volumes. *Tommy Trip's Tour* consists of a series of descriptive verses about each county of England, representing scenes and employments peculiar to each location. *Peter Prattle's Country Walk* is a simple child reader in prose; *Peter Prattle's ABC* is an alphabet in verse with engraved and decorated initials to each line, ie "An ancient River Xanthus was, Of which most Youth have read; But Zanies who'll ne'er learn to read, Wear foolscaps on their head"; *Emma's Advice to her Brother* is a moralistic verse divided into themes: Health; Generosity; Pride; Disobedience, and Charity.

Only 1 copy of *Tommy Trip's Tour* listed on Copac (University of York Lib.); no copies, in any edition, located on Copac of *Peter Prattle's Country Walk*, *Peter Prattle's ABC*, or *Emma's Advice To Her Brother*.

OCLC/WorldCat lists 2 copies of *Tommy Trip's Tour* (Princeton and Toronto) however listing 6 handcoloured plates in each case, rather than 8 handcoloured plates in our copy; no copies located on WorldCat of *Peter Prattle's Country Walk* or *Peter Prattle's ABC*, and only 1 copy there of *Emma's Advice To Her Brother* (Princeton).

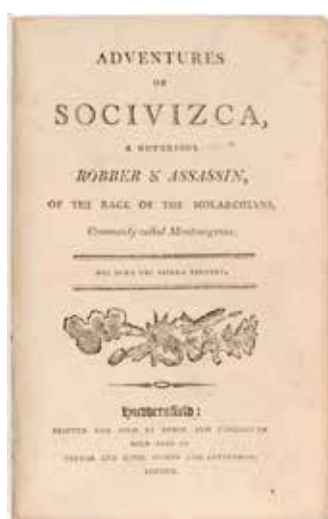
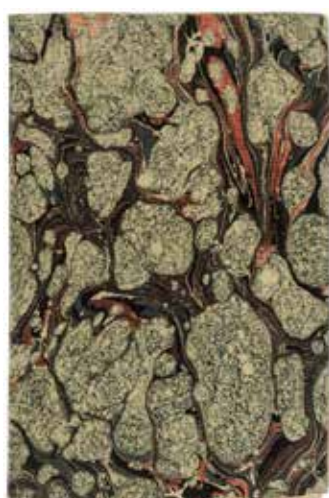


FAIRYLAND WATERCOLOUR

47. HECHLE, Hilda (artist). “Fairy Love Boat” [original watercolour].**£2,500**

A truly exquisite, and atmospheric, fairy watercolour painting on artist's board, **signed** H. Hechle lower left, image size 250 x 166mm, presented in a fine cream matte, with gilded bevel, in a striking *Arts and Crafts*-style wide wooden gilded frame carved in relief; the image, painted in twilight hues of blue and green, depicting two beautiful bewinged fairies in a fairy love boat with moth wings as sails held together by a cobweb, drifting on a lake with an elaborate floral foreground and mountainous backdrop; in lovely condition in a handsome frame.

Hilda Hechle (1886-1939) was born and raised in the Peak District of Derbyshire. She became an experienced climber and scrambler and was prominent in the Ladies Alpine Club. She is known for her successful work as a book illustrator and for two distinct genres of painting, her fantasy work populated by fairies and spirits and her paintings of mountains which she executed on the spot at altitude.

**48. HIGHWAYMEN CHAPBOOKS** - Adventures of Socivizca: a notorious robber & assassin of the race of the Molarchians. Commonly called Montenegrins; Singular Life of Timothy Benson, a Highwayman [and] Horrid Life of Sawney Beane, an Atrocious Robber & Assassin. *Huddersfield, printed and sold by Brook and Lancashire, sold also by Vernor and Hood, Crosby and Letterman.* circa 1800-1812. **£450**

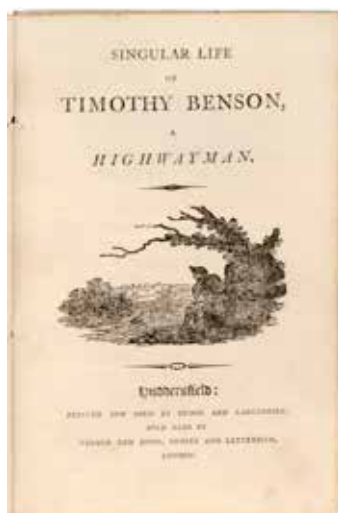
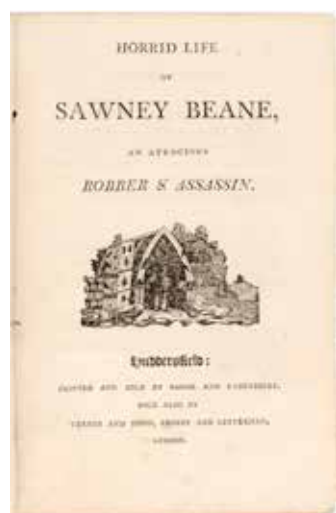
Small 8vo.; 3 books collected by the publisher, with continual pagination; sometime bound in neat and old, but not original, flush marbled paper wrappers; pp. [ii], [v]-[xii], [13]-109 + [3, advert.]; with engraved vignette to each title and woodcut tailpieces together with engraved decorative cartouche half-titles to parts II and III (lacking the first half-title); externally smart and attractive, internally very good, crisp, and fresh with slight foxing to inner upper cover and one small offset mark; **scarce**.

First edition thus, collecting early provincial printings of these three popular highwaymen chapbooks. The date of publication is conjectured from the known dates of Hood, Crosby and Letterman. *Only one copy located on Copac, (British Library).*

The Life and Adventures of Captain Socivizca was first published in London. The second, undated, edition [1779] of this particular chapbook was printed for and sold by John Lever, at Moorgate, next to London-Wall, near Moorfields, copies of which are held at University of Manchester, National Library of Scotland, University of Oxford, University of St. Andrews Library and Wellcome Library. It was apparently first published in an undated edition, by J. Lever, in London, between 1778 and 1780. A copy is held at the University of Oxford.

The Life of Timothy Benson, &c. we have located on Copac in an edition published in Stirling, by *M. Randall* [181-?] (1 copy, Newcastle University Library).

The Horrid Life of Sawney Beane we have located on Copac in an edition published in Carlisle by *F. Jollie and Sons* [1815-1825?] (1 copy, National Library of Scotland) but other iterations of the tale of “that Scotch Murderer, Robber and **Cannibal** Sawney Beane” have been located there dating back to the 1720s.



SIGNED BY TED HUGHES

49. HUGHES, Ted (author). Chris RIDDELL and Lisa FLATHER (illustrators). *Collected Animal Poems: The Iron Wolf; What is the Truth?; A March Calf; The Thought-Fox.* London; *faber and faber*. 1995. **£228**

8vo.; 4 vols.; publisher's black linson boards, lettered in cream to spines, preserved in pictorial white **dustwrappers** and original pictorial **slipcase**; pp. [xii] + 93; [viii] + 119; [x] + 125; [viii] + 72; volume 1 illustrated in black and white by Chris Riddell, volume 2 by Lisa Flather, the others unillustrated; fine copies in equally fine dustwrappers and slipcase; each book with the neat armorial bookplate of Cary Gilbert-Smith to front blank.

First editions thus, **signed** in ink by Ted Hughes to the title-page of *The Iron Wolf*.



49



50. JANSSON, Tove (illustrator). Lewis CARROLL (author). *Snarkjakten [The Hunting of the Snark].* Stockholm; *Albert Bonniers Forlag*. 1959. **£598**

8vo. Original white card wrappers pictorially decorated in blue, black, and green to upper cover and in black to lower one, edges uncut; pp. [viii], 9-51 + [iv]; with title-page vignette, 8 bold and dramatic full-page black-and-white plates and 8 other drawings and decorations, all by Jansson; an uncommonly fresh, near fine, copy with mild external dusting, light toning to spine, and one small, and pale, mark to lower wrapper representing the untacky vestiges of a removed price label, internally near fine, crisp, and unscribed with a minor, small, and pale, mark to lower margin of one leaf; **scarce**.

First edition of Tove Jansson's enigmatic interpretation of Carroll's famous nonsense poem, with text in Swedish; unpublished in English until 2011. *Only 4 copies listed on WorldCat (Malmo; Univ. of Texas; Nat. Lib. of Sweden and Princeton).*

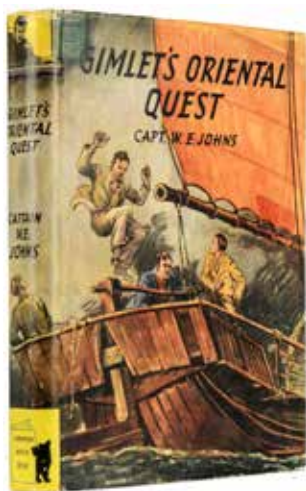


51

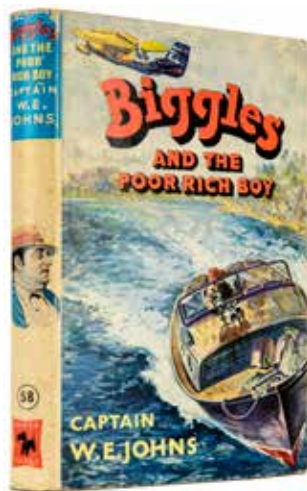
51. JANSSON, Tove (author and illustrator). *Det Osynliga Barnet, och andra berättelser [Tales From Moominvalley].* [Stockholm]; *Gebers*. [1962]. **£248**

8vo. Original cream cloth-backed pictorial boards, lettered blue to spine; pp. [vi], 7-166 + [ii]; with a total of 93 delightful line drawings, including many full-page, depicting Moomins in their world; a remarkably fresh copy, both externally and internally, with none of the dusting or commonly found discoloration to spine and only insignificant dust-soiling to lower board, internally fine and unscribed, with the unavoidable light offsetting to free endpapers.

First Swedish edition, issued without a dustwrapper and priced 9:75 [kr.] to lower board. This title was published in the same year in Swedish by Gebers in Stockholm and Schildts in Helsinki. The title translates literally as "The Invisible Child and Other Stories" and is the seventh, and longest, book in the Moomin series, being assembled from nine short stories: *Vårvisan* (The Spring Tune); *En hemsk historia* (A Tale of Horror); *Filifjonkan som trodde på katastrofer* (The Fillyjonk Who Believed in Disasters); *Historien om den sista draken i världen* (The Last Dragon in the World); *Hemulen som älskade tystnad* (The Hemulen Who Loved Silence); *Berättelsen om det osynliga barnet* (The Invisible Child); *Hatfnattarnas hemlighet* (The Secret of the Hatfnattens); *Cedric (Cedric)*, and *Granen* (The Fir Tree). It was published in English as *Tales From Moominvalley* (1963).



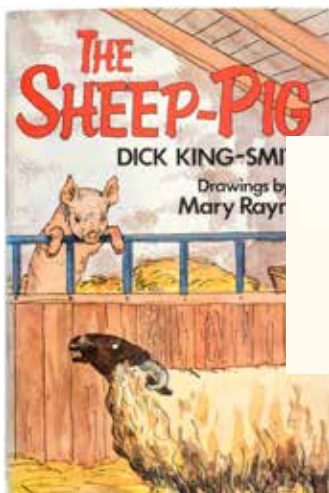
52



53



54



55



52. JOHNS, Captain W.E. (author). *Gimlet's Oriental Quest*. Leicester; *The Brockhampton Press, Ltd.* 1948. **£98**

8vo. Original grass green cloth lettered in black, in original pictorial **dustwrapper**; pp. [viii], 9-191; with a full-colour frontispiece and black-and-white drawings by Stead; an exceptionally good copy, fine, and without inscription, protected by a fine, unclipped, dustwrapper (6/-).

First edition. Gimlet and his colleagues cross the Mediterranean and go up-country from Bangkok on the trail of treasure.

53. JOHNS, Captain W.E. (author). Leslie STEAD (illustrator). *Biggles and the Poor Rich Boy; Another case from the records of Biggles and the Special Air Police*. Leicester; *Brockhampton Press*. 1961. **£88**

8vo. Original tan textured cloth lettered in dark green, preserved in bright pictorial **dustwrapper**; pp. [vi], 7-182 + [ii]; a fine copy preserved in a near fine, price-clipped, dustwrapper with slight soiling to spine and rubbing to head and tail, with a weak vertical crease to front flap.

First edition. Biggles is on the hunt for the kidnapper of a twelve-year-old boy.

54. KING, Jessie M. (illustrator). *The Grey City Of The North. A Book of Drawings*. Edinburgh and London, T.N. Foulis, 1910. **£128**

8vo. (205 x 126 mm); publisher's stiff card covers with original pictorial **dustwrapper** designed in colours on both panels by Jessie M. King; pp. [51], on coated paper, with decorated title and contents page and a total of 24 fine plates by King, all printed in sepia on rectos, with adjacent text; a very nice copy with external dusting, toning, and rubbing; minor nicking, and a tiny split, to spine ends, and a couple of light marks to upper panel; internally fresh and uninscribed.

First edition. A characteristic series of drawings of Edinburgh by this Glasgow School artist.

FILMED AS *BABE*

55. KING-SMITH, Dick (author). Mary RAYNER (illustrator). *The Sheep-Pig*. London; *Victor Gollancz Ltd.* 1983. **£298**

8vo. Publisher's mid-blue linson boards lettered gilt to spine, in pictorial **dustwrapper** with wrap-around design by Mary Rayner; pp. [viii], 9-118; with pictorial title and line illustrations throughout; a fine, uninscribed, copy protected by an equally fine, unclipped dustwrapper (£5.50) with perhaps a touch of fading to red lettering to spine.

First edition. A well-loved modern children's classic which was adapted to film, as *Babe*, in 1995. An orphaned pig is won in a competition in a county fair by farmer Arthur Hoggett and is taught to herd sheep.



56. KIPLING, Rudyard (author and illustrator). *Just So Stories*. London; Macmillan And Co., Limited. 1902.

£1,350

Small 4to.; sometime finely bound in full white pictorial vellum over bevelled boards, spine with 5 slightly raised bands elaborately decorated, and lettered, gilt in compartments, with double-line gilt fillet to both covers enclosing, on the upper board, a large pictorial block in gilt repeating Kipling's illustration of the Elephant's Child, all edges gilt, cream endpapers, with double white ribbon-ties to fore-edge; illustrated throughout with decorative initials, full-page black-and-white plates, and decorations and smaller illustrations, some heightened in red, all by the author; externally a very good, clean, and attractive copy with some gatherings lightly toned, with an intermittent scattering of pale foxing and a few other small marks.

First edition of Kipling's classic collection of origin tales which explain how animals obtained their distinctive features. This, along with *The Jungle Book*, is the author's best-known work. Kipling developed them as bedtime stories, told over and over again, for the entertainment of his daughter Josephine, who like them delivered in the same language, or "just so".

BY THE FIRST FEMALE NOBEL LAUREATE FOR LITERATURE

57. LAGERLÖF, Selma (author). Nils Holgerssons Underbara Resa Genom Sverige. Forsta Bandet [and] Andra Bandet. [The Wonderful Adventures of Nils. First and Second Series]. Stockholm; Albert Bonniers Forlag. 1906 and 1907.

£4,500

8vo.; 2 volumes; publisher's pictorial green wrappers, top edges rough, others untrimmed; pp. [iv], [1]-237; [iv], [1]-486 + [ii]; with photographic plates printed in half-tones throughout both books; very good copies, both volumes priced to the spine (Haft 3:50; Inb. 5 and Haft 3:50 and 7); the first volume with external rubbing and small edge wear, toning to spine with some vertical creasing, small marking and abrasions and irregularly-shaped paper-loss to heel to a maximum depth of 3cm, internally very clean and crisp throughout, and uninscribed; volume two with some overall rubbing and small edge and corner wear, toning and vertical creasing to spine and chipping to spine ends to a maximum depth of 1cm at head, internally very good, sound, and clean throughout, and uninscribed; **genuinely rare** in original wrappers, remarkably so in this condition, and known in only a handful of copies.

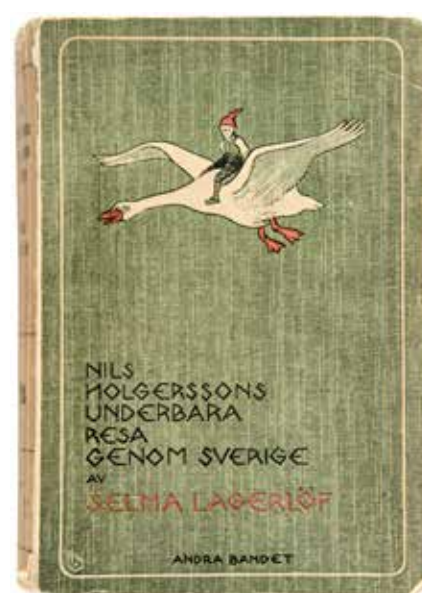
First editions, in Swedish, as published. The English translation, published in two volumes as *The Wonderful Adventures of Nils* and *Further Adventures of Nils* appeared in 1907 and 1911. This Swedish work was issued in first edition simultaneously in wrappers and in cloth, as referenced by the pair of printed prices to the spines here. The wrapped version, as here, is significantly rarer. All subsequent printings appeared solely in cloth. The rear cover of Series One notes the forthcoming Second Series projected for the following year, ie 1907.

The novel came about as a result of request, in 1902, by the National Teacher's Association, for Lagerlöf to write a Geography primer for schools, but the work evolved into so much more than that and is now established as one of the best-loved Scandinavian children's novels which has been

translated into over 30 languages. The eponymous Nils, shrunk to the size of a thumb by a vengeful elf, relates tales of his adventures while crisscrossing Sweden on the back of a goose. Historical and geographical facts about the various provinces of the country are embedded throughout.

Selma Lagerlöf, alongside several intellectual peers, was an advocate of Swedish spelling reform. Hence this work, which was one of the first to adopt the new spelling mandated by government, was formatted as a school text book, which was its intended purpose. Consequently the wrapped version has virtually disappeared from the commercial market.

This classic of children's literature was instrumental in the decision to award Lagerlof the Nobel Prize for Literature on 10th December 1909, making her the first female recipient of the award. In 1991 she became the first woman to be depicted on a Swedish banknote.





58



58. LANG, Andrew (author). H.J. FORD (illustrator). *The Red Book of Animal Stories.* London; Longmans, Green And Co. 1899. **£128**

8vo. Original red cloth elaborately and pictorially gilt, all edges gilt, matt black endpapers; pp. [ix]-xxvii + 379; profusely illustrated throughout after engravings by H.J. Ford, complete with frontispiece tissue-guard; generally a nice bright copy with fading to spine, weakening to spine ends with one minute nick to head, and tiny turns to forecorner tips; internally crisp with neat inner hinges and some occasional light foxing and a very little marginal marking.

First edition. A collection of inspiring tales of animal bravery and heroism featuring creatures from mythology, fantasy and life.



59



59. LANG, Andrew (author). H.J. FORD (illustrator). *The Yellow Fairy Book.* London, Longmans, Green And Co. 1903. **£148**

8vo. Original yellow cloth elaborately and pictorially gilt to upper cover, lettered gilt to spine, all edges gilt; pp. [ix], x-xvi + 321 + [ii]; profusely and lavishly illustrated throughout after engravings by H.J. Ford including a large number of beautiful full-page plates alongside a host of striking text illustrations and smaller engraved images; a good copy of a scarce title with external soiling and rubbing, particularly to spine, some bruising to head and heel, and a short split to upper joint at head of spine (13mm) with dusting, and small brown marking, to lower cover, internally generally very clean, bar a small (5mm) dark spot to fore-edge margin of two adjacent leaves and a neat contemporary ownership inscription, dated 1905, to front blank.

New impression, presented in the first format binding; originally published in 1894. *The Yellow Fairy Book* is the fourth of twelve coloured fairy books by Lang, following the Blue, the Red, and the Green. This title collects fairy stories from around the world and includes many tales by the Danish folklorist Hans Christian Andersen.



60



60. LAURENCIN, Marie (artist, 1883-1956). *Jeune Fille à la Guitare* [original handcoloured etching]. Circa 1946. **£298**

Handcoloured etching on vélin fort, signed in the plate, image size 170 x 196mm, behind ivory-coloured mount and presented in a deeply-recessed carved and gilded wooden frame, frame size 452 x 555mm; very good and fresh.

Jeune Fille à la Guitare (Marechesseau 238) is characteristic of Laurencin's pretty, mannered, and soulful style, "Why should I paint dead fish, onions and beer glasses? Girls are so much prettier".

Marie Laurencin was at the forefront of the *avant-garde* art scene in France in the early and mid twentieth century and involved with a circle of intellectuals which included Gertrude Stein, Georges Braque and Pablo Picasso, who were her friends, and Guillaume Apollinaire who, famously, became her lover. Her close association with the Cubists led her to develop her distinctive style defined by simplified volumes and arabesque lines.



61

61. LAURENCIN, Marie (artist, 1883-1956). *Petite fille* [original hand-coloured etching]. Circa 1970. **£248**

Untitled handcoloured etching on ivory-coloured stock depicting a young beribboned and bonneted girl, with cascading blond hair, presented *demi-profil à droite*, image size 70 x 85mm, unsigned, window-mounted with wide borders and a deep gilded bevel, set behind a forest green matte, presented in a gilt-metal frame; frame size 360 x 455mm; very good and fresh.

Variously known as “Fillette aux Yeux Vertes” or “Le Chapeau sur les Yeux”, this well-loved print, here in a posthumous impression dating from the 1960s or ‘70s, is characteristic of the artist’s subject matter. Marie Laurencin invariably chose to portray women, especially young women, in a distinctive and immediately recognisable mannered style.

SIGNED BY ERROL LE CAIN

62. LE CAIN, Errol (illustrator). Walter PATER (author). *Cupid and Psyche*. London; Faber And Faber. 1977. **£298**

Small folio. Original glazed pictorial boards; pp. [48]; with 23 beautiful and stylised full-page monochrome plates by Le Cain; a fine, fresh copy with none of the frequently seen bruising to corners or foxing to endpapers, with the printed price of £3.95 to lower board blocked out by the publisher with the price of £4.50 printed alongside; **elusive** in this condition.

First edition, issued without a dustwrapper. A **presentation copy** from the author, inscribed “For Leon and Vivien, with best wishes” and signed “Errol” in ink to the front free endpaper. A very striking, and attractive, adaptation of Walter Pater’s story of Cupid and Psyche, taken from *Marius the Epicurean*.

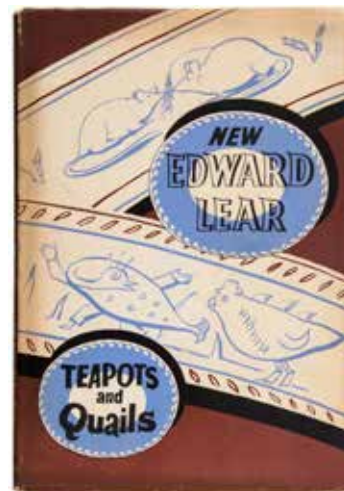
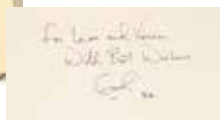
63. LEAR, Edward (author and illustrator). *Teapots and Quails, And Other New Nonsenses*. London; John Murray. 1953. **£58**

Royal 8vo. Publisher’s pictorial boards, pictorial endpapers, in repeat **dustwrapper**; pp. [vi], 7-63 + [i]; with illustrations throughout in line; a fine, uninscribed copy protected by an attractive, price-clipped dustwrapper with some overall dusting and toning, a little browning to lower panel, nicking to spine ends and forecorners, and 2 short, closed, and unobtrusive edge tears (longest 3cm) now expertly repaired to the reverse with archival tissue-tape.

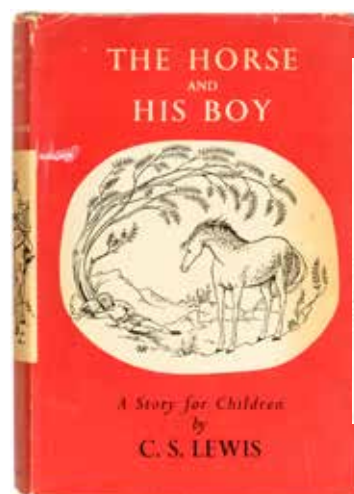
First edition. A fresh collection of previously unpublished “nonsense” including limericks, drawings and poems from an archival collection housed at The Houghton Library at Harvard University.



62



63



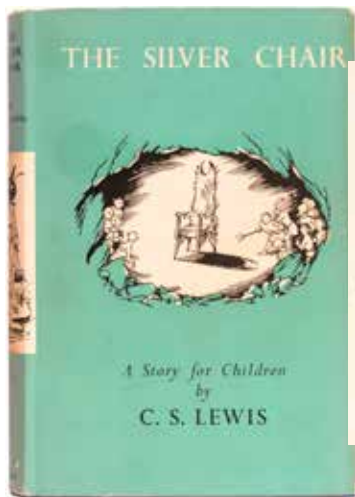
64



64. LEWIS, C.S. (author). Pauline BAYNES (illustrator). *The Horse and His Boy*. London, Geoffrey Bles. 1961. **£88**

8vo.; publisher’s dove-grey linson boards lettered gilt to spine, double-page pictorial map endpapers at front, plain at rear, as issued, in pictorial **dustwrapper**; pp. [viii], 9-199; with frontispiece, and 3 additional plates, printed in half-tones and full-page, and smaller, black-and-white illustrations throughout by Baynes; both externally and internally a very good copy, without ownership inscription, protected by an attractive, unclipped, and lightly browned dustwrapper (10s 6d) with a little diffuse white mark to upper panel, some small closed nicks along top edge, light surface wear to fore-edge fold of upper panel, nicking to tail, and small chipping to head of spine.

Early edition (fourth printing) of this children’s classic, following the first printing of 1954, in the original dustwrapper, printed “Fourth Impression”. Issued in the same format as the first impression. This title is commonly regarded as the fifth in C.S. Lewis’s famed chronicles of Narnia, following *The Lion, the Witch, and the Wardrobe*, *Prince Caspian*, *The Voyage of the Dawn Treader* and *The Silver Chair*, although a strictly chronological reading of the books situates *The Magician’s Nephew* as the first.



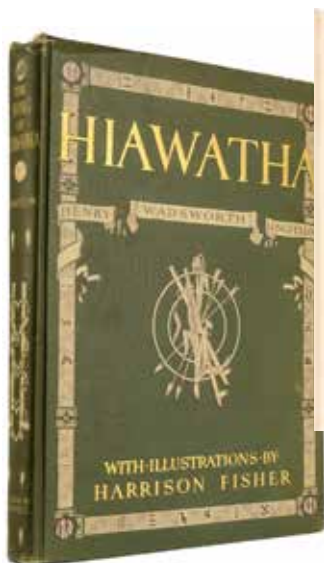
65



65. LEWIS, C.S. (author). Pauline BAYNES (illustrator). *The Silver Chair*. London; Geoffrey Bles. 1961. **£88**

8vo.; publisher's navy blue linson boards lettered gilt to spine, double-page pictorial map endpapers at front, plain at rear, as issued, in pictorial **dustwrapper**; pp. [x], 11-217; with fine black-and-white illustrations throughout by Baynes; both externally and internally a very clean, fresh copy, without inscription, protected by an attractive, unclipped dustwrapper (10s 6d) with a little light dusting and marking and slight surface abrasion to fore-edge fold of upper panel.

Early edition (fourth printing) of this children's classic, following the first edition of 1953, in the original dustwrapper, printed "Fourth Impression". Issued in the same format as the first impression. This is usually regarded as the fourth title in C.S. Lewis's famed chronicles of Narnia, following *The Lion, the Witch, and the Wardrobe*, *Prince Caspian* and *The Voyage of the Dawn Treader*.



66



66. LONGFELLOW, Henry Wadsworth (author). Harrison FISHER (illustrator). E. Stetson CRAWFORD (decorations by). *The Song of Hiawatha*. Indianapolis; The Bobbs-Merrill Company Publishers. 1906. **£128**

Royal 8vo.; publisher's dark green pictorial cloth blocked in cream and brown and lettered in gilt, decorated green endpapers; pp. [xiv], 15-188 + [i], printed throughout on fine coated stock; with title-page pictorially panelled in green, patterning in pale green throughout by E. Stetson Crawford, to showcase the text, vignettes, full-page plates and other drawings in monochrome after detailed pencil sketches by Harrison Fisher, alongside a total of 16 full-page plates in a range of muted colours; a very bright and crisp copy with bruising, but no splitting, to spine ends; internally near fine, with a neat contemporary gilt inscription, dated '06, to front blank.

First edition of this illustrated interpretation.

67. MACDONALD, George (author). Arthur HUGHES (illustrator). *At The Back of the North Wind*. London; Blackie and Son Limited. 1900. **£88**

8vo. Publisher's French-blue cloth elaborately blocked in *Art Nouveau* style to upper board in rust, and to spine in gilt, designed by Laurence Housman; pp. vi + 378 + 32, illustrated publisher's catalogue; with frontispiece by Housman and 75 fine illustrations throughout, after engravings, by Arthur Hughes; a good, bright and sound copy with a couple of minor marks to spine, bruising to spine ends, 5mm wear to cloth at fore-edge of upper board and a tiny spot of wear to base of lower joint; internally clean save light foxing to title-page and with a neat and early inscription to front blank.

New Edition, as stated, first published in 1871.

68. MACKENZIE [Thomas] (illustrator). Christine CHAUNDLER (author). *Arthur And His Knights*. London, Nisbet & Co. Ltd. [1920]. **£198**

Royal 8vo.; publisher's mid-green cloth pictorially blocked in darker green, black and white to upper cover and spine, handsome double-page pictorial endpapers by Mackenzie printed in grey; pp. [iv], v-vii + [i], [3]-311 + [i]; with title printed in red and black, coloured frontispiece mounted-at-large on bluish stock within blind-stamped panel and 7 additional, and exquisite, coloured plates printed in jewel-like colours, all similarly tipped in and captioned on the mount; a very good copy of an increasingly **scarce** book with light overall dusting, some fading to the spine, and tiny closed splits to heel; internally generally very clean and fresh with occasional fox-spots to margins and with a tiny, and neat, contemporary gift inscription, dated 1926, to front free endpaper, with all plates fine; **scarce**.

First edition illustrated by Thomas Mackenzie. One of the prettiest editions of this children's classic.



67





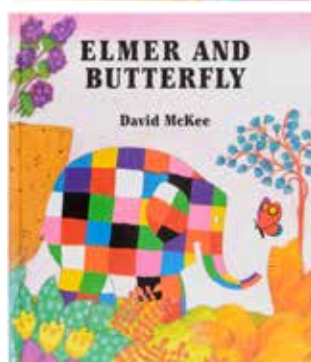
68

WITH ORIGINAL ARTWORK

69. McKEE, David (author and illustrator). *Elmer And The Butterfly.* London; Andersen Press. 2002. **£248**

Small slim 4to.; original glazed pictorial boards with wrap-around design by McKee and double-page pictorial endpapers; pp. [28]; with pictorial title and double-page coloured plates throughout in vivid colours; a fine, as new, copy, both externally and internally; priced £9.99 to lower board.

Second edition, issued without a dustwrapper. A **presentation copy** inscribed by McKee, in ink, to Audrey Adams, his editor at Andersen Press, and dated 2002. With an **original ink sketch** by McKee depicting Elmer bounding happily across a rocky landscape beneath a glowing sun, with a butterfly perched on his head. Additionally **signed** in ink to the title by McKee.



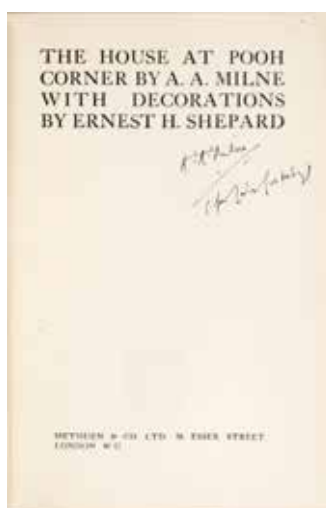
69

SIGNED BY MILNE

70. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner.* London; Methuen & Co. Ltd. 1928. **£3,500**

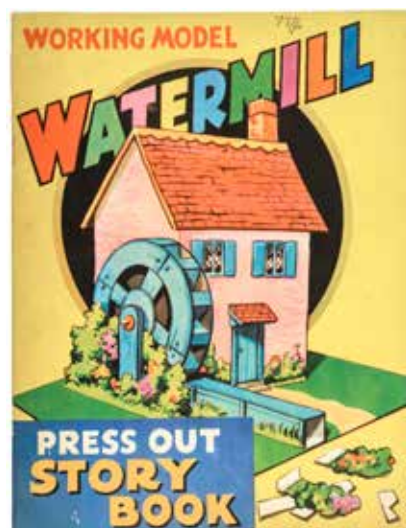
8vo.; publisher's rich olive-green calf elaborately decorated in gilt to spine and upper cover, all edges gilt, double-page pink silhouette endpapers to front and rear; pp. [viii], ix-xi + 178 + [ii], complete with original green silk bookmarker; illustrations in glorious line throughout, to almost every page; a near fine copy with minor rubbing to spine ends, a small area of minor craquelure to leather on lower cover, and tiny wear to heel of spine and a couple of forecorner tips; internally very clean and crisp throughout, with a small and attractive pictorial booklabel (Louis Grabosky) to inner upper cover.

First edition *de luxe* in the original publisher's leather binding. A presentation copy **signed** to the title-page, in ink, by A.A. Milne, with an abbreviated inscription in his hand, which is sadly indecipherable.





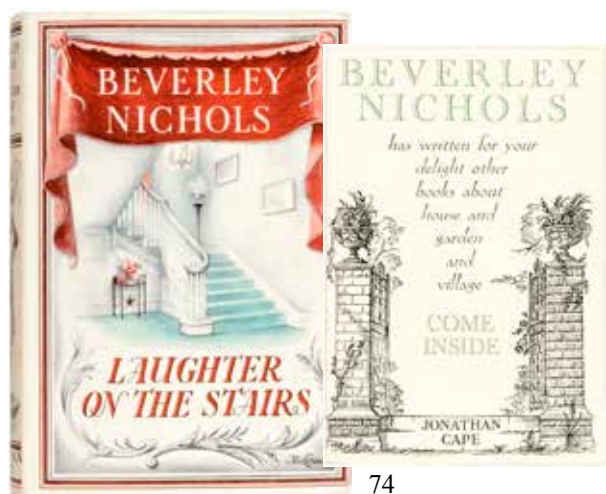
71



72



73



74

71. MILNE, A. A. (author). E.H. SHEPARD (illustrator). *Now We Are Six.* London; Methuen & Co. Ltd. 1937. **£78**

8vo.; publisher's mid-blue cloth decorated and lettered in black, in pictorial cream **dustwrapper**; pp. [vi], vii-x + [ii] + 103 + [i]; with line-drawings throughout by Shepard; a fine fresh copy, both externally and internally, with the contemporary engraved bookplate of Donald Peter Wise to upper pastedown, in a very good, lightly dusted, wrapper priced 2/6 to spine, with a small closed tear (8mm) to lower spine and a couple of edge nicks.

Early (twelfth) edition of this children's classic.

72. MODEL BOOK - Working Model Watermill. [London;] Sandle's, circa 1955. **£68**

Small slim 4to. Original pictorial card covers, stapled; pp. [12] including covers; 2 card leaves incorporating perforated model parts printed in full colour; a very fresh copy with short splitting to spine fold and one model part partially punched, but holding.

A *Press Out Story Book*, printed in the Netherlands.

73. MORGAN, Gwenda (illustrator). The wood-engravings of Gwenda Morgan. *Manor Farm, Andoversford, Gloucestershire, The Whittington Press.* 1985. **£275**

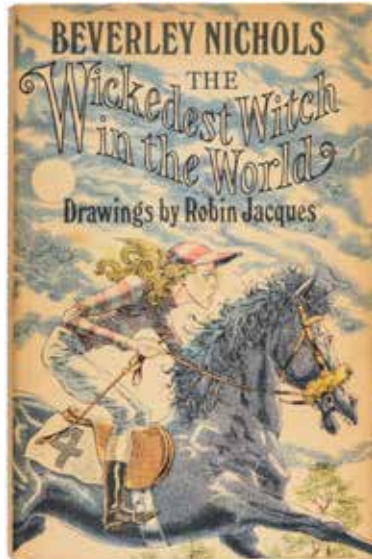
Imperial 8vo., 272 x 196mm; publisher's oatmeal wide-weave cloth with onlaid paper lettering-label to spine and inlaid pictorial wood-engraved label to upper board, top edges brown, others untrimmed, brown endpapers; pp. xv + [i] + [44] plates + [iii], on fine Zerkall mould-made paper; strikingly illustrated with frontispiece, colophon and 49 wood-engravings by Gwenda Morgan, printed from the original blocks; a fine copy, both externally and internally.

First edition, limited to only 300 numbered copies **signed** by Gwenda Morgan, of which this is copy 100. An additional edition of 35 was issued in quarter-bound leather with a suite of 15 plates. Complete with the loosely-inserted printed flyer from the Whittington Press. With an introduction by John Randle.

74. NICHOLS, Beverley (author). William McLaren (illustrator). *Laughter on the Stairs.* London; Jonathan Cape. 1953. **£55**

8vo.; publisher's cream cloth-backed mid-green cloth covers, spine lettered gilt on a green shield, top edges green, double-page pictorial endpapers in colours, in pictorial **dustwrapper**; pp. [x], 11-256; with decorated title, frontispiece, chapter-headings, tailpieces and other vignettes in wonderful line by William McLaren; externally fine, bar a few light speckles to edges of book block, protected by a near fine, unclipped dustwrapper (15s) with very slight toning to spine and a tiny sliver of loss to bottom edge of upper panel.

First edition, complete with the scarce loosely-inserted 4-page, and illustrated, publisher's flyer advertising the books of Beverley Nichols. A lively and entertaining account of the author's experiences renovating and enjoying his old Georgian house, Merry Hall.

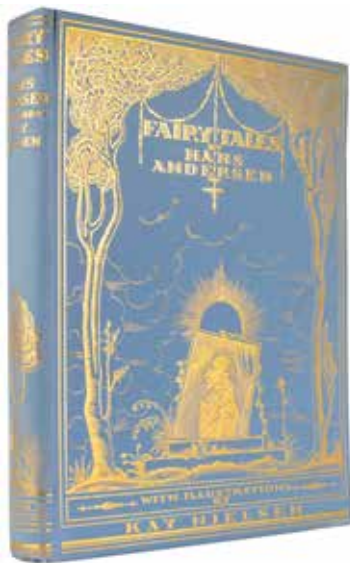


NICHOLS' OWN COPY, INSCRIBED

75. NICHOLS, Beverley (author). Robin JACQUES (illustrator). *The Wickedest Witch in the World. A Story for Children of All Ages.* London; W.H. Allen. 1971. **£798**

8vo. Original ivory paper-covered boards, boldly lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [iv], 5-191; with full-page plates throughout in line by Robin Jacques; a very fresh clean copy in crisp, unclipped dustwrapper (£1.30) with no wear but some overall toning.

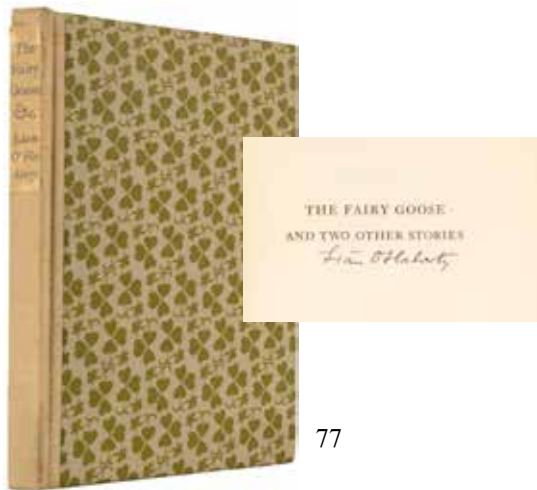
First edition. This work is more commonly found as a Knight Reader, issued at the end of the 1970s. The author, essayist, journalist and playwright John Beverley Nichols was a huge celebrity in his day and became a much-loved public figure who was probably best known for his writings about gardening. Alongside mystery novels, works of non-fiction, plays, and newspaper and magazine articles, Nichols wrote four wonderful children's books which are adored by those who grew up with them. This is the last of those, preceded by *The Tree That Sat Down* (1945); *The Stream That Stood Still* (1948), and *The Mountain of Magic* (1950).



76. NIELSEN, Kay (illustrator). Hans Christian ANDERSEN (author). *Fairy Tales of Hans Andersen.* London, Hodder And Stoughton. [1924]. **£798**

4to. Original powder blue cloth elaborately and pictorially blocked in gilt to spine and upper board, decorated honey-coloured endpapers; pp. [x], 11-197; with 12 coloured plates mounted-at-large and protected by captioned guards and drawings, historiated initials, border designs and other decorations throughout, in sepia; a fine, very bright, copy with a little dusting and spotting to edges of book block; internally fresh, crisp, and un-inscribed, with all plates fine.

First edition illustrated by Nielsen, with the original loosely-inserted flyer advertising an exhibition of Nielsen's original artwork for the book, held at the Leicester Galleries. A beautiful interpretation of these classic fairy stories, with a theatrical *Art Deco* flavour.



77

77. O' FLAHERTY, Liam (author). *The Fairy Goose And Two Other Stories.* New York: Crosby Gage. 1927. **£128**

Small 8vo. Original cream linen-backed paper-covered boards decorated with a shamrock design in green, paper lettering-label to spine, uncut; pp. [vi], 7-58; a very good clean copy with light external rubbing and marking and small wear to spine label.

First edition, **limited to 1190 numbered copies, signed by O' Flaherty.** A series of three "fairy tales" of adult seriousness.



78. PAPER DOLL BOOK - [GIRDLESTONE, Amelia Troward] (author). *The History of Little Fanny, Exemplified in a Series of Figures.* London: Printed By D.N. Shury, Berwick Street, Soho for S. And J. Fuller, Temple of Fancy, Rathbone Place. 1810. **£598**

Small square 8vo. (128 x 103mm); publisher's drab card wrappers printed in black to both covers, stitched; pp. [iii], 4-15; a very good copy with overall dust-soiling and rubbing, stitches a little slack, small chip to lower inner corner of both covers, with a faded early name and date in calligraphic hand to top margin of upper cover and one brown mark (18mm across) to the same; internally unusually clean with only a couple of minor spots; together with the accompanying prettily engraved and handcoloured doll and accompaniments composing the complete suite of 7 costumes, 1 interchangeable doll head, as required, and 3 headpieces (lacking only one small bonnet); all figures in wonderfully crisp and attractive condition; a marvellous survival, without the frequently absent, and often ill-used, card slipcase; **scarce indeed in first edition.**

First edition, with the advertisement for *A New Essay on Flower Painting* to lower cover. The authorship was attributed by the late Frank Algar to Amelia Troward who married Samuel Rainbow Girdlestone.

The concept of paper doll books in Europe started in the 1790s with the manufacture of figures connected by threads whose limbs could be articulated and which were sold with accompanying outfits. In the early nineteenth century the progressive novelty firm S & J Fuller launched a series of handcoloured paper doll suites with accompanying books from their emporium, The Temple of Fancy. This was a shop which sold artists' supplies, instruction books on drawing and painting, and printed toys. These doll books were expensive productions which were aimed at the upper classes, selling for between five and eight shillings. Each volume told a story in verse, in several separate vignettes, about an individual character, and was sold with an accompanying die-cut doll, with handcoloured costumes. The intention was for the child to dress the doll appropriately as he or she read through the work. *The History of Little Fanny* was the first of Fullers' doll books which were issued between 1810 and 1816. As was characteristic of the day, stories conveyed a moral lesson. In *Little Fanny* the eponymous character is portrayed as an idle child who, when she refuses to accompany her mother to the park, instead absconding with their maid, is robbed of her clothes, appearing next as a beggar girl in rags. She subsequently works her way out of poverty, through a variety of guises, until she is reunited with her mother having learned her lesson. Her final iteration is as a dutiful child with a book in her hand.



79

79. PARRISH, Maxfield (illustrator). Francis Turner PALGRAVE (author). *A Golden Treasury of Songs and Lyrics.* New York; Duffield & Company. 1911. **£188**

Royal 8vo. Original finely ribbed dark blue cloth with large onlaid pictorial plate to upper cover within a wide gilt border, spine lettered gilt, top edges plain, others uncut, pictorial endpapers; pp. [vi] + [ii], 3-372, including index; with 8 stunning full-colour plates by Parrish guarded by tissues captioned in red; a remarkably bright, fresh copy with small turning to forecorners, internally very fresh with light cracking to front inner hinge, a neat name in ink to both front free endpapers and previous owner's engraved bookplate to front pastedown.

First edition illustrated by Parrish, later issue, with dated title-page, but with top edges plain rather than gilded.

WITH PUBLISHER'S GLASSINE

80. PERRAULT, M. (author). G.M. GENT (translator). J. SAXON CHILDERS (editor). *Histoires or Tales of Past Times told by Mother Goose with Morals.* London; Nonesuch Press. 1925. **£98**

Small 8vo., bound in 4s; publisher's mid-blue cloth-backed glazed and patterned Chinese paper boards printed in blue and orange over a beige ground, top edges rough, others untrimmed, protected by the original **glassine wrapper**; pp. [vi], 3-127 + [i], on Dutch mould-made paper; with frontispiece and 8 engraved pictorial vignettes, all **handcoloured** through stencils using the *pochoir* method and set as chapter-headings to each tale; an uncommonly fresh of this vulnerable book with mild abrasion to boards; internally fine, crisp and unscribed, save the usual offset-toning to free endpapers; the scarce glassine jacket unavoidably toned, but otherwise remarkably good.

First edition of this Nonesuch Press cygnet (or juvenile title), which assembles eight of the most popular traditional fairy tales including Little Red Riding-Hood; Tom Thumb; Sleeping Beauty, and Puss in Boots, together with their moral lessons presented in verse. **One of only 1250 numbered copies, of this is 473.** Interestingly a variant Chinese paper design featuring orange and white daisies was used for the binding of later volumes in the limitation.

81. PIPER, John (author and artist). *Romney Marsh.* Harmondsworth, Middlesex, Penguin Books. 1950. **£78**

8vo. Original blue marbled paper-covered boards incorporating a lettering panel to upper cover and spine, in repeat marbled **dustwrapper**; pp. [ii], 5-35 + [i] + 16; with plates and illustrations throughout in monochrome and colours; a fine copy both externally and internally, with a previous owner's name lightly in pencil to front free endpaper, in a very good, unclipped dustwrapper (3/) with a little light dusting, mild rubbing to folds, and very slight nicking to spine ends.

First edition of King Penguin Book number 55.



80

PRISTINE AND BOXED

82. PYLE, Howard (illustrator). James Branch CABELL (retold by). *Chivalry.* New York; Harper & Brothers Publishers. 1909. **£298**

8vo. Publisher's deep red cloth elaborately and decoratively blocked with a geometric Islamic design in cream and green, both to spine and upper board, lettered in gilt, top edges gilt, others deckled and untrimmed, marbled pink endpapers, in original **publisher's presentation box** with onlaid pictorial label, by Pyle, to lid; pp. [viii], 9-223 + [i]; with tissue-guarded decorated title in red and black and **12 striking coloured plates by Pyle**; a fine and exceptional copy, and unscribed, housed in the original box, which is complete and sturdy but with some rubbing and flaking to edges.

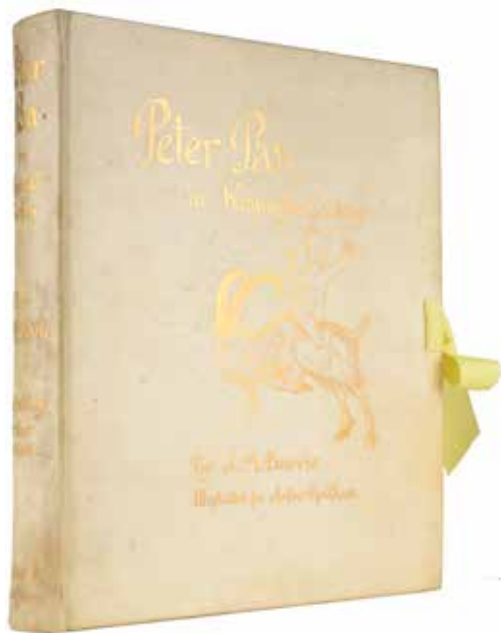
First edition. A series of mediaeval chivalrous tales purportedly written by Nicolas de Caen in 1470.



81



82

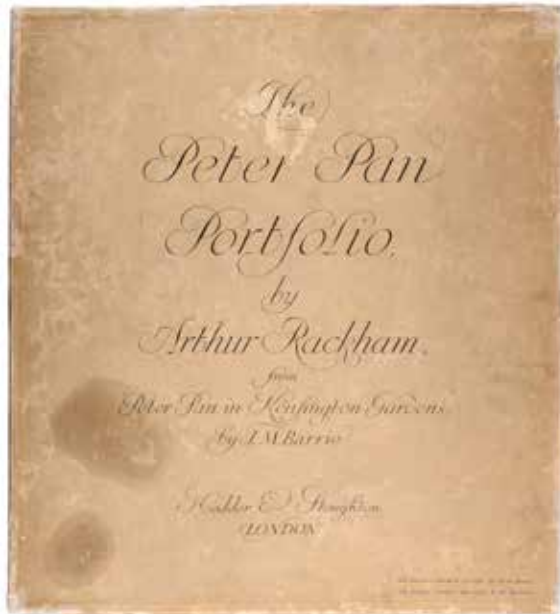


83. RACKHAM, Arthur (illustrator). J.M. BARRIE (author). Peter Pan in Kensington Gardens. London; Hodder & Stoughton. 1906. £4,950

4to.; publisher's full white vellum decoratively gilt with lemon-yellow ties to fore-edge (replaced), lettered gilt to spine, top edges gilt, others untrimmed, buff endpapers with pictorial map printed in blue to front free endpaper; pp. [vi], vii-xii + 125 + [i] + plates at rear; with pictorial title-page, coloured frontispiece, and 49 additional fine, and exquisite, coloured plates by Rackham, all mounted-at-large on brown stock and guarded by captioned tissue-guards; text printed on fine laid paper; a lovely copy of a **scarce** book; externally very good and sound with light overall dusting and soiling, and minor marking to spine; internally uncommonly fresh with all plates and guards fine, and none of the usual spotting to text.

First edition *de luxe*, limited to only 500 numbered copies, **signed** in ink by Arthur Rackham to the limitation leaf. *Peter Pan in Kensington Gardens* was not only the illustrator's first major book commission but is also distinguished by being the first edition of Barrie's juvenile classic.



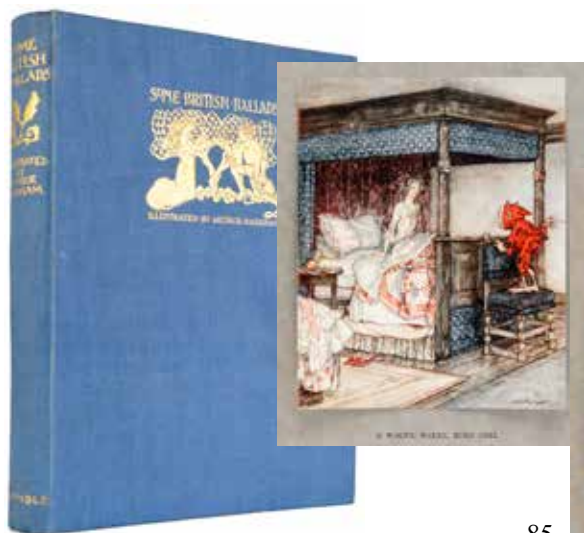


84. RACKHAM, Arthur (illustrator). "The Peter Pan Portfolio" from Peter Pan in Kensington Gardens. London; Hodder & Stoughton. [1912]. **£7,500**

Elephant folio; 539 x 500mm, publisher's half cream vellum over light sage green grained cloth boards, upper cover lettered gilt, with original white ties to spine and also with the original cream satin fore-edge ties intact, if lightly stained, the book housed in the **original publisher's box** which is decoratively lettered to lid (box worn and soiled, with loss and subsequent clever restoration); pp. [4], including engraved title-page and limitation leaf, and **12 large and stunning proof-size coloured plates** presented in original mounts, with descriptive tissue-guards; a lovely example of a **very scarce** item with light flecking to upper cover, internally very fresh and clean throughout; rare with the original ties, in the box, which is good and sound.

First edition; one of **only 500 numbered copies, signed** by the publisher and the engraver/printer, out of a total limitation of 600 copies. 100 copies of that number were issued bound in full vellum, with each plate signed by Rackham on the mount. A portfolio edition of this work was also issued in the United States, but two years later. The proof-sized plates showcased here were, reportedly, selected by Rackham himself as his favourites. They are greatly enlarged versions of those in the published book and represent the largest Rackham plates ever printed. They are truly impressive.





85



86



86. RACKHAM, Arthur (illustrator). Christopher MORLEY (author). *Where The Blue Begins*. London, William Heinemann Ltd. [1925]. **£168**

4to.; publisher's royal blue cloth gilt, top edges stained blue, pictorial endpapers; pp. x + 227; with pictorial title-page, 4 full colour plates, and 16 drawings in line; a nice clean copy with bruising to spine ends and a tiny closed nick to head, rubbing to forecorner tips, spine a little darkened; internally clean with offset-browning to free endpapers and light and uniform toning to text stock throughout, but clean and crisp, without inscription; an **elusive** Rackham title.

First U.K. edition; first published in the U.S. three years earlier, in 1922.

87. RACKHAM, Arthur (illustrator). *Mother Goose, The Old Nursery Rhymes*. London; William Heinemann. 1958. **£78**

Large square 8vo.; publisher's mid-green cloth lettered in silver to spine, with device in silver to upper board, yellow edges, decorative green endpapers; pp. [iv], v-xi + [i] + 159 + [i], including index; with pictorial silhouette title-page in red and black, line illustrations, decorations, and vignettes throughout in profusion, and a total of 13 fine coloured plates and one full-page plate in monochrome; spine uniformly sunned but otherwise a very good, clean, and bright copy, both externally and internally, without inscription.

Vintage edition of this nursery classic by Rackham, first published in 1913 with the same illustrations.

88. RAG BOOKS - COPE, Peter and Dawn (authors). *Dean's Rag Books & Rag Dolls*. London; New Cavendish Books. 2009. **£95**

4to. Original bright red cloth gilt, textured brown endpapers, in pictorial **dustwrapper**; pp. [vii], 9-255; lavishly illustrated throughout in full colour with full-page, and smaller, plates depicting each featured title; fine, as new.

First edition of the definitive book on the subject, sold with Dean's Doll Database cd-rom affixed to the inner lower cover and with a full index to the rear. The Copes painstakingly record and illustrate over 550 archival examples of rag book and rag dolls, all manufactured before 1939.



87



88



85. RACKHAM, Arthur (illustrator). *Some British Ballads*. London, Constable & Co. Ltd. [1919]. **£398**

4to. Publisher's bright mid-blue cloth lettered in gilt to spine with a decorative vignette in gilt to upper cover and another in blind to lower board, top edges stained blue, others untrimmed, pictorial grey endpapers in silhouette; pp. [v], 6-8 + [ii] + 170; beautifully illustrated with 16 coloured plates mounted-at-large on grey stock behind tissue-guards and drawings throughout in line; a fine clean copy in remarkably fresh condition, internally equally bright, with the handsome engraved bookplate of Evelyn Hill to front blank, with just a little offset-toning to adjacent blank, otherwise immaculate throughout, and unspotted, with all plates fine and all tissues present.

First edition with pictorial grey silhouette endpapers rather than plain white endpapers. A striking collection of forty-four traditional verses in short stanzas, each relating a story.

89. RICHARDSON, Agnes (illustrator). Set of 12 birthday postcards. *Printed in Gt. Britain, circa 1930.* **£198**

A complete series of 12 birthday greetings postcards (each 140mm x 90mm) printed in colours, all by Agnes Richardson; in fine unused condition with the original paper wrap-around band; a **rare** survival as a set.

Charming 1930s' kitsch, printed to the reverse side with a template inviting the addition of a 1d stamp 'if communicating 5 words of conventional greeting'.



89

90. ROBINSON, Charles (illustrator). H.D. LOWRY (author). *Make-Believe.* New York; John Lane The Bodley Head. 1896. **£298**

8vo. Original dark forest green finely-ribbed cloth beautifully decorated in gilt to both spine and upper cover, top edges gilt, others untrimmed; pp. [vii], [9]-159 + [vi] + 13 publisher's catalogue; finely illustrated frontispiece, title-page, and 45 vignettes and head- and tail-pieces in *Art Nouveau* style, all by Charles Robinson; both externally and internally a near fine, bright, and sharp copy.

First U.S. edition of this collection of short fantasy tales, published in the same year in the U.K.

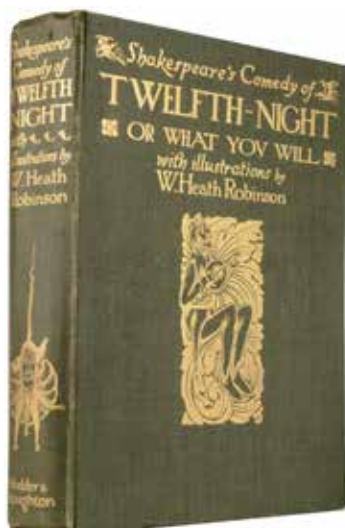
91. ROBINSON, William Heath (illustrator). William SHAKESPEARE. *Twelfth Night, Or What You Will.* London, Hodder & Stoughton. [1908]. **£298**

4to.; publisher's dark green cloth elaborately blocked in gilt to spine and upper board, plain edges; pp. xxiv + [iv], 5-143 + [iv]; with **40 fine coloured plates** mounted on dark green stock and guarded by captioned tissues; a very nice copy, externally clean and bright with some rubbing to joints and a little minor flecking to upper cover, bruising to head and tail, a small ink-spot (7mm) to spine, a shallow dint to bottom edge of upper cover and tiny wear to lower forecorner tip of upper board; internally very good and crisp throughout with a neat, and small, booklabel to inner upper cover (*Ex Libris* John Lewis FSIA) and a weak and unobtrusive diagonal crease to front free endpaper.

First edition illustrated by Heath Robinson. One of the finest illustrated version of this popular play.



90



91



92



93

92. ROBINSON, William Heath (illustrator). "The Gadgets" [Six Picture Postcards of Heath Robinson's "Ideal Home"]. London; "Daily Mail" Ideal Home Exhibition. 1934. **£298**

6 original sepia-printed photographic cards (each 140 x 60mm) housed in the original printed presentation **envelope** showing a model house, as designed by William Heath Robinson for display at the Ideal Home Exhibition of 1934; the first image is a cross-section of the house and the others depict the Kitchen; the Dining Room; the Nursery; the Bedroom, and the Garden, with each room providing a wealth of inspiration for the inventor's crazy labour-saving gadgetry; very good condition throughout with some early ink notes about the exhibits on the reverse of each card; the envelope with slight wear and small repairs; an elusive, ephemeral item.

Sole edition. Beare's study *The Illustrations of W. Heath Robinson* (1983) gives more information on the exhibit, lamenting that all that remained of it were a few newspaper reports and commenting that "it is rumoured that a set of postcards depicting *The Gadgets* was sold at the exhibition. It also seems likely that somewhere in a film archive there might be some newsreel footage showing Heath Robinson's creation in action." In his later book, to accompany the exhibition of W. Heath Robinson's work at Dulwich Picture Gallery, in 2003, Beare refers to the existence of these postcards as more than just a rumour.

93. RUSSIA - NISBET BAIN, R. (author). Noel L. NISBET (illustrator). *Russian Fairy Tales*; From the *Skazki of Polevoi*. London; George G. Harrap & Co. 1915. **£168**

Royal 8vo. Original black cloth boldly and attractively blocked in red and gilt with a large onlaid pictorial plate to upper board, top edges gilt, others uncut; pp. [iv], 5-282 + [i]; with 12 striking, and detailed, black-and-white plates printed on Japon alongside 4 fine coloured plates; externally bright and clean with some bruising to spine ends and a few short closed splits, bruising to 2 forecorners, mild rubbing to onlaid cover plate, and to joints, and a small dint to fore-edge of upper board; internally generally clean and crisp without inscription and with just faint speckling to endpapers, occasional foxing and marginal marking, a few leaves short at the fore-edge margin, 3 text leaves with tiny excisions to lower forecorners.

First edition. A collection of twenty-four traditional Russian folk tales taken from the St. Petersburg edition of *Narodnuiya Russkiya Skazki* (1874) by Peter Nikolaevich Polevoi.



94



ONE OF ONLY 42 SETS WITH SIGNED PRINTS

94. SEARLE, Ronald (illustrator). *Watteau Revisited & More Scraps, Two New Books of Drawings.* Oxford, *The Foundry, Church Hanborough; The Inky Parrot Press.* 2008. **£650**

Royal 8vo.; 2 volumes; both bound in publisher's turquoise blue leather-backed pictorial paper-covered boards, pictorial endpapers to both books, top edges plain, others untrimmed, with a tan card chemise of loose prints and the publisher's prospectus, all housed within the original oatmeal hessian-covered slipcase with orange pictorial panels to sides; pp. [40] and pp. [72], printed on Zerkall mould-made paper by Aldgate Press and set in Garamond by Charles Hall; with lithographs throughout both books in black and white; a fine set in slipcase.

First edition, **one of only 42 signed "Specials"**, which were issued in quarter leather with a total of **6 original loose handcoloured prints** (3 from each book), each numbered and **signed** by both Ronald Searle and Annie Newnham, who completed the colouring under Searle's supervision.

Searle's artwork for *Watteau Revisited* was commissioned in 1977 and constitutes a series of preparatory drawings for a Watteau medallion prepared for the French mint. Searle's pictures were exhibited at the Hotel de la Monnaie alongside the early eighteenth-century works of art by Watteau, but were not seen again until this publication. *More Scraps in no particular order* is a random collection of previously unpublished drawings alongside interesting reviews and articles.

95. SENDAK, Maurice (author and illustrator). *Outside Over There.* London; *The Bodley Head.* 1981. **£68**

Landscape 4to. Original red cloth gilt, preserved in pictorial **dustwrapper**; pp. [40]; illustrated throughout in full colour by Sendak; a fine copy protected by a very nearly fine, unclipped dustwrapper (£5.95) with a vertical strip of fading to lower panel.

First U.K. edition.



95

96. SENDAK, Maurice (illustrator). Wilhelm GRIMM (author). *Dear Mili.* New York; *Farrar, Straus and Giroux.* 1988. **£58**

Landscape 4to. Original greyish-green cloth decorated in blind and lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [40]; with glorious coloured plates throughout including 3 striking double-page spreads; a very fresh copy protected by an equally good, price-clipped dustwrapper with slight overall dusting and a tiny bookseller's label (*Doubleday*) to lower cover.

Stated first edition, issued in the United States.



96



97

97. SHAPE BOOK - MOREAU-VAUTHIER, Ch. (author). G.G. WIEDERSEIM (illustrator). Fido. Paris; Librairie Hachette Et Cie., circa 1910. **£98**

Folio (380 x 200mm), black cloth tape-backed **shaped** pictorial boards representing both front and rear aspects of Fido the dog, inner covers printed in red; pp. [16]; printed in sepia with illustrations throughout in line together with 4 coloured illustrations on 2 leaves; a very good copy with some edge wear, and surface loss to heel of spine, internally clean; **very scarce**.

First edition, text in French. *Only one copy on WorldCat (Bib. Nat. de Paris).*

98. SKETCHING - HOWARD, Frank (author). Imitative art; or the means of representing the pictorial appearances of objects, as governed by aerial and linear perspective: being a manual of details, for the amateur sketcher and the man of business, with a chapter on finish. London; Published by Darton and Clark. [1840]. **£148**

8vo. Publisher's grained olive green cloth decoratively panelled in blind to both boards, spine ruled in blind, with lettering in gilt to spine and upper cover, all edges speckled; pp. viii + 117 + [ii], publisher's advert.; attractively illustrated with engraved diagrams and vignettes in profusion throughout the text, together with 12 full-page etched plates (numbered 1-4 and 6-12, with 5 serving as the identifiable frontispiece),

98



complete; a near fine copy, both externally and internally, and **scarce** thus, with a little gentle rubbing and tiny turning to forecorners with a small ink spot (5mm) to lower board, within generally remarkably clean and fresh with unavoidable light toning, and occasional mild foxing, to tipped-in plates.

Apparently first, undated, edition of this work aimed at amateur artists including chapters on Knowledge of Form; Means of Representing Appearances, and Irregular Forms (Buildings, Rocks, Trees, Figures, Heads, Drapery, Foreshortening). In the foreword Howard refers to the publication of two (of three) parts of a series on imitative art which this particular book was intended to complement. Howard (1805-1866), son of artist Henry Howard R.A. (1769-1847), was a painter and a former assistant to English portrait artist Sir Thomas Lawrence (1769-1830).

Copac records 4 undated copies [1840] (BL; Univ. of Leeds; Univ. of Oxford; V & A); another [1854] at Senate House Library, London, and a further example [1879?] at the V & A.

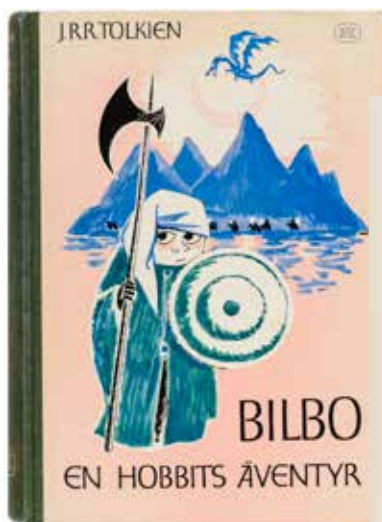


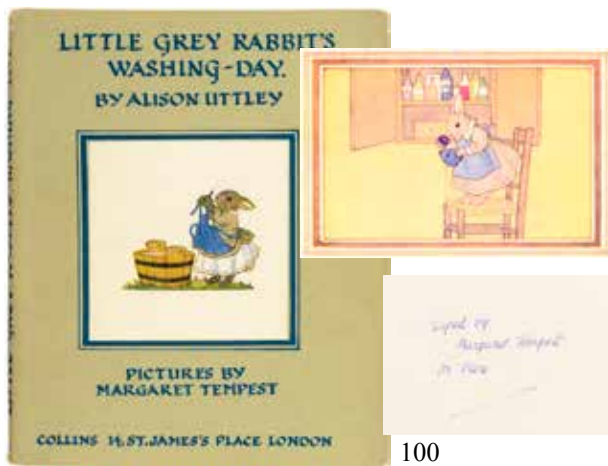
99. TOLKIEN, J.R.R. (author). Tove JANSSON (illustrator) [Britt G. HALLQVIST] (translator). Bilbo En Hobbits Aventyr. Stockholm; Rabén & Sjögren. 1962. **£2,250**

Tall 8vo. Original green cloth-backed pink pictorial boards, spine lettered gilt; pp. [vi], 7-308; with 58 delightful drawings in line including 12 full-page plates; an uncommonly fresh, crisp, sharp, and near fine, copy, priced 16:50 to lower board, with just a touch of fading to upper margin of top cover and to lower cover and joint, small wear to forecorner tips, and a tiny bruise to lower forecorner of upper board; internally very fresh, and unscrubbed, with 2 pale and minor marks, one insignificant, and the other a faint splash (15mm) to one fore-edge margin; a genuinely **scarce** book, particularly so in this condition as the pink dye of the boards is prone to fading.

First edition illustrated by Tove Jansson, with text in Swedish, issued without a dustwrapper; not published in English. The Swedish-speaking Finnish writer Tove Jansson is best known as the creator of a series of books about the Moomintrolls. Her interpretation of Tolkien's classic work met with

a mixed reception on publication with some observers disappointed that she did not remain true to the details of the book and others glorying in this wild and fresh Scandinavian version of Middle Earth. It appeared in one edition and was not reprinted.





100

SIGNED BY TEMPEST

100. UTTLEY, Alison (author). Margaret TEMPEST (illustrator). *Little Grey Rabbit's Washing-Day.* London; Collins. 1969. **£88**

Square 8vo.; publisher's pictorial greyish-green boards, pictorial endpapers, in repeat **dustwrapper**; pp. [vi], 7-63 + [i], on coated stock; with coloured plates throughout by Tempest; both externally and internally a fine, fresh copy in a very nearly fine, unclipped dustwrapper (7s) with slight bruising to spine ends and a couple of tiny, closed nicks to heel.

Tenth impression, first published in 1938, a presentation copy **inscribed** in ink to front blank, "signed by Margaret Tempest for Clare".

101. VIENNA SECESSION - HOLME, Charles. (editor). *The Art-Revival In Austria. London, Paris and New York, "Offices of the Studio".* 1906. **£98**

4to.; recent fine and attractive marbled boards with onlaid black label to spine lettered in gilt, top edges rough, others untrimmed, with original grey printed wrappers bound in to front and rear; with illustrations throughout, in profusion, largely photographic, and printed in half-tones, some in colour with tissue-guards, alongside 8 plates printed in sepia and mounted-at-large; a fine, fresh copy, both externally and internally.

The Studio Special Number for Summer 1906, with sections on Modern Painters In Austria by Ludwig Havel; Modern Plastic Work In Austria by Hugo Haberfeld; The Architectural Revival In Austria by Hugo Haberfeld, and Modern Decorative Art In Austria by A.S. Leveus.

102. WALTON, Cecile (illustrator). Dorothy Una RATCLIFFE (poet). *Nightlights.* London, John Lane, The Bodley Head Ltd. 1929. **£128**

8vo. Original white cloth prettily blocked in gilt with a vignette of a young pipe-playing girl against a semé of shooting stars, top edges gilt, others uncut; pp. viii, [ix-x], 11-99, printed on fine laid paper; strikingly illustrated in dense black, and line, to almost every page; externally clean and sharp save a very pale semi-circular mark to upper cover, internally very good and clean throughout, and unscripted.

First edition *de luxe* of this collection of children's verse, limited to **only 100 numbered copies signed by the author**; this an out-of-series **presentation copy** inscribed by Ratcliffe in ink to Betty Blair. Cecile Walton was a Scottish painter and illustrator. She and her husband Eric Harald Macbeth Robertson were leading lights in the Edinburgh chapter of the Symbolist movement.

103. WYETH, N.C. (illustrator). Jane PORTER (author). *The Scottish Chiefs.* New York, Charles Scribner's Sons. 1948. **£98**

Royal 8vo. Original black cloth with large onlaid pictorial plate to upper cover, pictorial endpapers; pp. [xviii] + 503; with pictorial title and 9 coloured plates after paintings by Wyeth; an unusually bright and fresh copy.

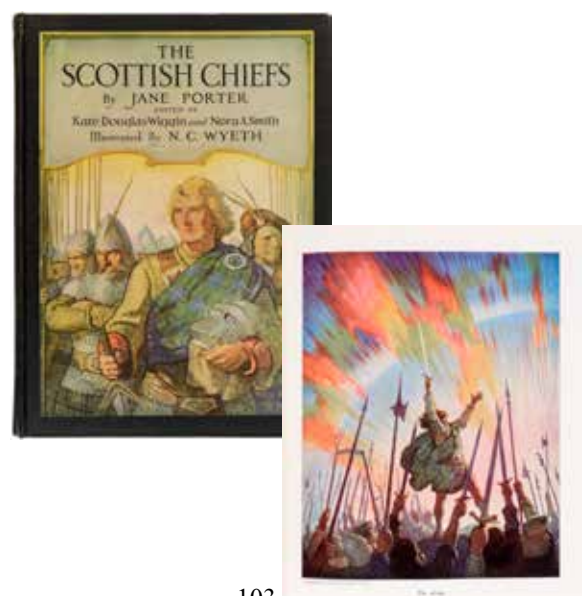
Early Wyeth edition of this classic tale of the Scottish hero William Wallace, which was first published in 1810, several years before Scott's first novel, *Waverley*.



101



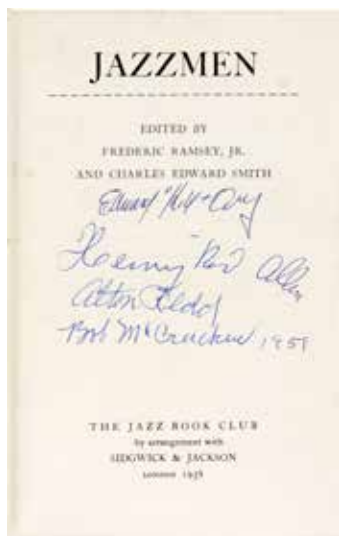
102



103

A GENERAL MISCELLANY OF NEW STOCK

- 104. AMERICAN JAZZ - RAMSEY, Frederic, Jr. & Charles Edward SMITH (joint editors).** *Jazzmen. London; The Jazz Book Club by arrangement with Sidgwick & Jackson.* 1958. **£498**



8vo. Publisher's mid-blue linson boards boldly ruled and lettered in gilt to spine, in pictorial **dustwrapper**; pp. xv + [iii], 3-360, including index; with numerous black-and-white photographic illustrations; externally bright and clean with dusting to top edge of book block and fox-spots to fore-, and lower edges; internally clean and uninscribed with some pale foxing to prelims.

First Jazz Club edition, originally published in 1939 by *Harcourt, Brace*; this copy **signed by jazzmen Edward 'Kid' Ory, Henry 'Red' Allen, Alton Redd and Bob McCracken** in ink to the title-page.

A series of articles on American jazz divided into three sections covering New Orleans, Chicago, and New York, with an additional series on "Hot Jazz Today", which includes Roger Pryor Dodge's response to the critical approach that developed along with jazz and with Stephen Smith's thoughts on the vagaries of hot record collecting.

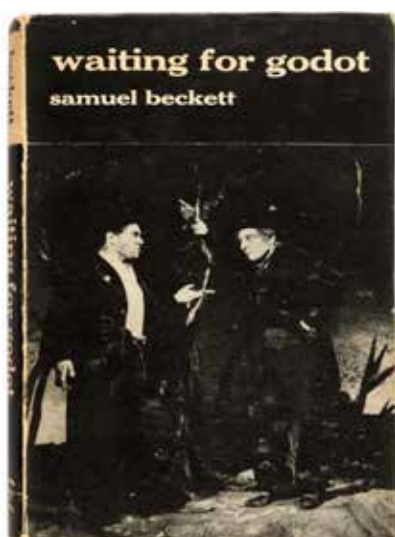
Edward 'Kid' Ory (1886-1973) was an American jazz composer, bandleader, and trombonist who cemented the glissando technique as a central element in New Orleans jazz.

Henry 'Red' Allen (1908-1967) was an American jazz trumpeter and singer.

Alton Redd (1904-1979) was an American jazz drummer and vocalist who made recordings under his own name in the rhythm and blues genre.

Bob McCracken, or Robert Edward McCracken (1904-1972), was an American jazz clarinetist.

- 105. BECKETT, Samuel (author and translator).** *Waiting for Godot, a tragicomedy in two acts. London; Faber and Faber Limited.* 1956. **£598**



8vo.; publisher's maize-yellow coloured cloth, lettered in red to spine, in photographic **dustwrapper** with a scene from the play to upper panel and a photographic portrait of Beckett to lower one; pp. [viii], 9-94, complete with tipped-in Publisher's Note following the title-page to explain the textual deletions that were required by the Lord Chamberlain; externally near fine with a slight lean, and faint dusting and speckling to edges of book block, internally equally fresh, and uninscribed, with the almost unavoidable vertical strip of offset-toning to free endpapers and with the neat name of an early owner to front free endpaper, presented in an attractive, unclipped dustwrapper (9s 6d) with overall light toning, rubbing to joints, spine ends, and forecorners, and with small nicking to head and heel.

First U.K. edition in English of one of the most influential plays in modern drama which was first published in French, as "En attendant Godot", by *Les Editions De Minuit* in Paris in 1952, three months before the play's debut performance. It was then published in English, translated by Beckett himself, in the U.S., in 1954, by *Grove Press*, New York. The first production of this, Beckett's own English translation, directed by Peter Hall, was staged at the Arts Theatre Club in London in August 1966.

"Its form is unusual; its contents weird; its chief themes are madness, boredom, suffering, cruelty: yet the effect of its inspired cross-talk is hilarious" (flap blurb).

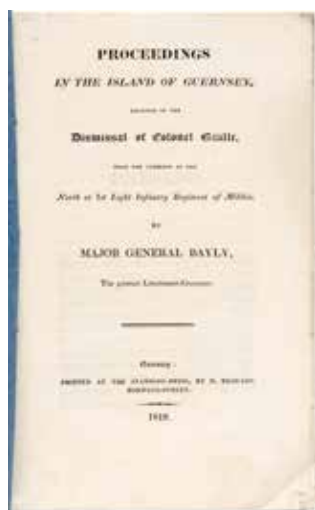
- 106. DETECTIVE FICTION - BUSH, Christopher (author).** *The Case of the Three-Ring Puzzle. London: Macmillan,* 1962. **£98**

8vo.; publisher's black linson boards lettered in yellow to spine, in photographic **dustwrapper**; pp. [iv], 5-191; a bright, fresh, and uninscribed copy in a near fine, unclipped dustwrapper (12s. 6d.) with mild dusting to lower panel, slight rubbing to spine ends and forecorners, a tiny closed 4mm tear to heel and very pale foxing to the reverse; an **uncommon** title.

First edition, a Review Copy, with publisher's typed Review Slip loosely inserted. Ludovic Travers is approached by an old acquaintance to investigate a suspicious American who is preying on his wealthy aunt. In the process the private detective becomes embroiled in a case of blackmail and murder and is challenged by the complexities of the classic three-ring puzzle, created here by the master of the genuine detective story for his readers to solve.



107. GUERNSEY - BAYLY, Major General. Proceedings In The Island of Guernsey, relative to the Dismissal of Colonel Guille, from the command of the North or 1st Light infantry Regiment of Militia. *Guernsey: Printed At The Stanhope-Press, by H. Brouard, Bordage-Street.* 1819-1820. **£298**

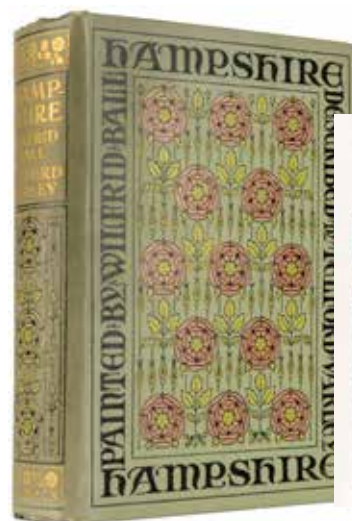


8vo. Plain blue wrappers stitched to spine; pp. [iii], iv-viii + 42, [43-44], 45-53; light external dusting, small creasing to corners, slight indentations from pencil marks to upper panel, internally clean and crisp with some horizontal rucking.

First edition, with preface dated 30th June 1819. An official account relating to the dismissal of John Guille, Esq. from the command of the 1st or North Light Infantry Regt. Of Guernsey Militia, followed by "Second appendix, containing His Majesty's order in council restoring Colonel Guille to the command of the North or 1st Light Infantry Regiment of Militia, with other documents relating thereto", with sequential pagination. The work contains letters and orders signed by J.M. Doyle; P. Bradhaff; John Guille; H. Bayly and others.

These paper describe an important episode in the life of John Guille (1788-1853), described in one obituary as a 'thorough Guernseyman' who accepted the responsibilities of public life using judgement and discretion to earn 'an honourable place in the annals of this island'. The Guille family history on Guernsey dates back to the time of William the Conqueror. On 24th April 1805, at just 17 years, John Guille was promoted to Captain in the North Regiment of Militia, and to Colonel in 1811. In 1818 he was relieved of that commission by Governor Bayly, for perceived financial irregularities, but was reinstated by the Prince Regent the following year. In 1830 he was promoted to a new post (created by King William the Fourth) of Aide-de-Camp to the Sovereign in Guernsey. In 1810 John Guille was elected Jurat of the Royal Court and, between 1835 and 1842, he held the position of Lieutenant-Bailiff. In 1842 he was appointed Bailiff, a post he performed with distinction until undermined by General Napier who usurped his role. Guille's health suffered from this slight and he died shortly afterwards in Plymouth.

108. HAMPSHIRE - VARLEY, Rev. Telford (author) Wilfrid BALL (illustrator). Hampshire. *London, Adam and Charles Black, 1909.* **£128**



Large 8vo. Publisher's mint green cloth prettily patterned and panelled in *Art Nouveau* style in salmon pink, black, paler green, brighter green and gilt to spine and upper board, top edges gilt, others untrimmed; pp. [iv], v-xi + 316 (including index); with a total of **75 fine coloured plates** protected by captioned guards alongside a folding map of the county, printed in sepia, tipped in to rear; a fine and attractive copy, both



externally and internally, with only a touch of fading to spine, internally clean and crisp throughout with the usual offset-browning to free endpapers, light speckling to edges of book block, and with a neat *ex libris* label to inner upper cover.

First edition, with dated title-page but without advertisements to the rear. "A. & C. Black's Twenty Shilling series of colour plate books, published from 1901 onwards, brought the world into the home at a time when travel, especially overseas, was much more difficult than it is today. For the first time books containing large numbers of colour plates - up to 100 per volume - were made available to the public at an affordable price" (Inman 34).

INSCRIBED BY HANFF

109. HANFF, Helene (author). 84, Charing Cross Road. *London; Andre Deutsch.* 1971. **£698**

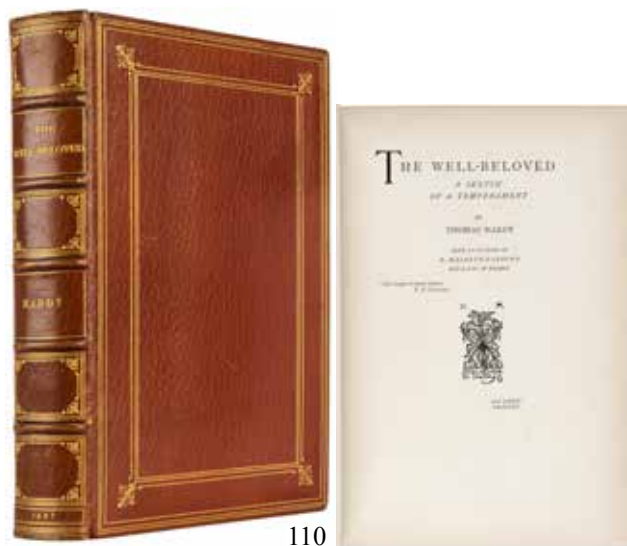


8vo. Original red linson boards lettered in black to spine, preserved in laminated pictorial **dustwrapper**; pp. [viii] + 96; a very fresh copy, both externally and internally, with upper board slightly sprung, as usual, and light dusting and spotting to edges of book block, protected by an unusually fresh, unclipped dustwrapper (£1.45) with a couple of negligible, and tiny, closed nicks to top edge and only one, barely noticeable, and again tiny (5mm), closed tear to bottom edge of upper panel, expertly repaired to the reverse with archival tissue-tape; **very scarce signed**.

First edition of this "record of a love affair between a lady and a shop" (flap blurb) which became a successful, and award-winning, film in 1987, directed by David Jones, produced by Mel Brooks, and starring Anne Bancroft and Anthony Hopkins. This is a presentation copy which is **inscribed** by the author to the front free endpaper in ink, "To John Wilson who probably wrote better letters but was too lazy to make a book of them - with admiration for his beautiful beard" and **signed** "Helene Hanff".

This epistolary classic comprises letters between Helene Hanff and the antiquarian bookshop Marks & Co., mainly addressed to Frank Doel, who died in 1968. Hanff did not visit London until 1971, when the letters were published, and therefore the two correspondents never met. John Wilson, the recipient of this inscribed copy, was an employee at the bookshop Hatchards in Piccadilly. He was the son of John G. Wilson who wrote, *The Business of Bookselling*.



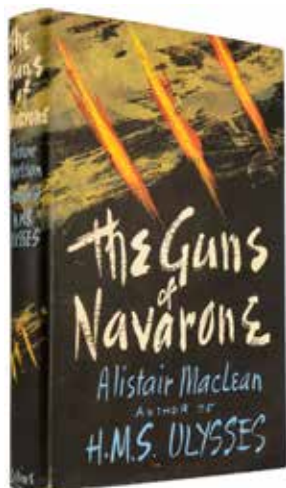


110

110. HARDY, Thomas (author). H. MACBETH-RAEBURN (etching by). *The Well-Beloved, A Sketch of a Temperament.* London; Osgood, McIlvaine and Co. 1897. **£398**

Large 8vo. Finely and richly bound in full tan morocco, spine with 5 raised bands, decoratively ruled in compartments and lettered, and dated, direct in gilt, with double panels to boards and decorative cornerpieces in gilt in triple-line gilt fillet, top edges gilt, others untrimmed, decorative gilt dentelles and marbled endpapers, by *Birdsall of Northampton*; pp. [iv], [v]-viii + [ii] + 337 + [i], with original cloth covers laid down and bound in to rear; illustrated with a frontispiece etching by H. Macbeth-Raeburn and a map of Wessex; a very nearly fine, and remarkably handsome, copy with just a touch of rubbing to joints and edges, internally unscribed, and fresh, save offsetting from gilt dentelles to edges of free endpapers.

First edition in book form of this often-overlooked Hardy novel which was published as volume XVII in the Wessex Novels series. It is Hardy's penultimate novel which appeared previously in serialised form as *The Pursuit of the Well-Beloved* in *The Illustrated London News* in 1892. Here it was considerably revised, for book publication. The setting for the work, as with so much of Hardy's fiction, is Dorset; in this case the Isle of Portland which is referred to here as the Isle of Slingers. With a fairy tale feel the novel tells the story of the sculptor Jocelyn Pierston who falls in love, over twenty-five years, with three generations of the same family - the first woman a romantic ingénue, the second a worldly coquette, the third a shy, well-educated virgin. Unsurprisingly the novel has been subject to much psychological interpretation over the years, centring around the subject of male desire.



111. MACLEAN, Alistair (author). *The Guns of Navarone.* London, Collins, 1957. **£128**

8vo. Original dark blue linson boards lettered gilt to spine, in pictorial **dustwrapper**; pp. [vi], 7-318; with a map in line and a full-page diagram of the harbour; a fine, fresh copy bar slight dusting and spotting to top edge of book block, unscribed, protected by a near fine, unclipped dustwrapper (14s.) with a little rubbing to spine ends and corners and a touch of toning to lower panel.

First edition. The 1961 British-American war film of this novel, directed by J. Lee Thompson, concerns the Dodecanese Campaign of World War II; an attempt, by Allied forces, to save 1200 British soldiers trapped on the isolated island of Kheros, off the Turkish coast. The blockbuster movie famously starred a raft of Hollywood talent including Gregory Peck, David Niven, Anthony Quinn, and Anthony Quayle.



112. SHILLING MYSTERY - BOLT, Ben, pseud. [Ottwell BINNS] (author). *The Mystery of Belvoir Mansions.* London; Ward, Lock & Co., Limited. 1929. **£58**

8vo. (142 x 216mm); original pictorial wrappers, advertisements to inner covers; pp. 128; a remarkably good, bright copy with slight creasing and minor surface wear to tail of spine; internally very clean.

First edition thus, issued in the Shilling Mystery series, with eye-catching cover design. Previously published in *Table Talk*, an upmarket weekly. The novel was also serialised in various other papers between 1934 and 1936. Originally published two years earlier in hardback. Ottwell Binns (1872-1935) was a prolific author of adult novels of adventure and suspense. In this thriller a dead body is discovered in an apartment in Belvoir mansions. The ensuing action spans the Home Counties and the Solway Firth and involves a sinister multi-millionaire, a French pilot with a poor moral compass, various criminals, and one upstanding Englishman.



113. SOLZHENITSYN, Aleksandr. Avgust Chetyrnadtsatogo (Uzel. 1. 10-21 Avgusta st. st.) [August 1914]. [Paris, Beresniak for YMCA-Press], 1971. **£298**

8vo. Original stiff white card wrappers with Cyrillic title in green and the author's portrait to front flap, pp. 573, [1, sketch map], [2, map and colophon on verso]; card covers slightly dusted, spine a little toned, covers faintly yellowed, but near fine; internally fresh and uninscribed.

First edition, as authorised by Solzhenitsyn, who had a relationship with YMCA Press in Paris from the 1970s, although elsewhere, including in London, his work was pirated. The book was completed in 1970 but not published until the following year, with the English edition appearing in 1972.

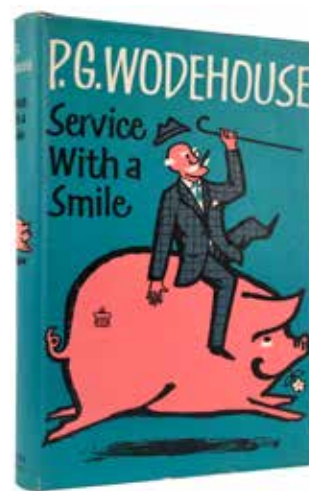
The novel, which controversially blends historical fiction with historiography, centres on the disastrous Battle of Tannenberg in East Prussia, in August 1914, which resulted in the almost complete destruction of the Russian 2nd Army. Young Solzhenitsyn had conceived the idea, and begun the first few chapters, as early as 1936. The Second World War interrupted this project, as did the author's arrest in 1945, and subsequent internment in the Gulag system. Further KGB harassment, after Stalin's death, forced Solzhenitsyn to arrange the publication abroad. This soft-back edition is generally believed to precede the hard-back version of the book.

115. WOMENS' TAILORING - THORNTON, James and Barbara MOULTON (authors). The "T & M" System Ladies' Garment Cutting and Practical Tailoring, comprising Coats, Skirts, Juvenile Garments, Cutting, Making, Fitting, Alterations, Gradation, Etc. London; Thornton & Moulton. [1948]. **£188**

Landscape 4to.; publisher's blind-stamped red cloth, lettered gilt to spine and upper cover; pp. [ii], 3-253, on coated stock; with a profusion of full-page printed patterns throughout, in half-tones; a very good, and pleasing, copy with some fading and marking to spine, small wear to ends and forecorners, and a small area of brown marking to upper board, internally clean, with offset-toning to free endpapers and the attractive pictorial business label of R.D. Franks Ltd, Market Place, London, W1, to lower pastedown endpaper.

First edition, as stated to the title-page, sold at £3-3-0 net, adapted and revised from J.P. Thornton's *Sectional system of ladies' garment cutting*, 1893. Instructions for the ladies' tailoring industry with chapters on Jackets, Sleeve Cutting, Collars, Overcoat Ulsters and Raglans, Pattern Adaptation, Gradation, Disproportion, Skirts, Riding Garments, Coat Making, Alterations, Juvenile Garments, Tailoring Stitches, the Theory of Colour, etc.

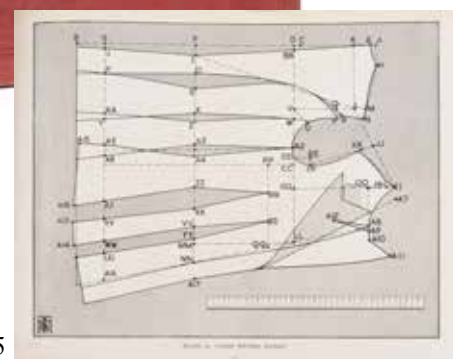
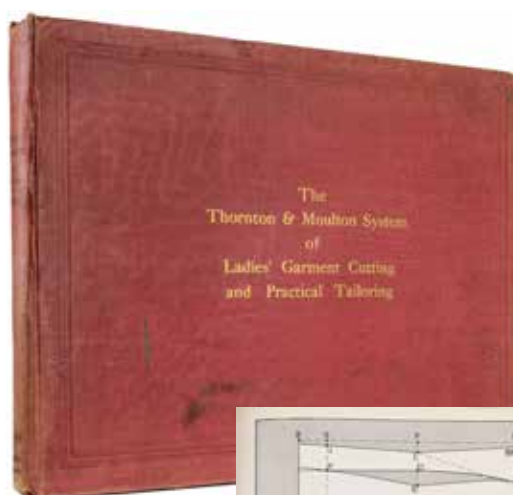
Only 4 copies listed on WorldCat (LA County Museum of Art; Colorado State Univ.; Univ. of the Arts, London; BL) and one additional copy on Copac (V. & A.).



114. WODEHOUSE, P.G. (author). Service With a Smile. London; Herbert Jenkins. 1962. **£88**

8vo. Original blue linson boards lettered in gilt to spine, in pictorial **dustwrapper**; pp. [vi], 7-192; a very good, bright, and uninscribed, copy with very small bruising to bottom forecorners of both boards, a minor mark to head of spine at lower joint, and slight speckled dusting to top edge of book block, internally very clean with a weak early inscription, almost faded to obscurity, to inner upper cover, presented in an unusually bright, unclipped dustwrapper (13/6) with a cluster of small indentations to upper panel.

First U.K. edition, first issue, published in the United States by *Simon and Schuster* the previous year. Wodehouse's eighth book about Blandings Castle, featuring the final appearance of Uncle Fred.



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